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# Making Type Work

WIDENER



HN VCJK -

Benjamin Sherbow

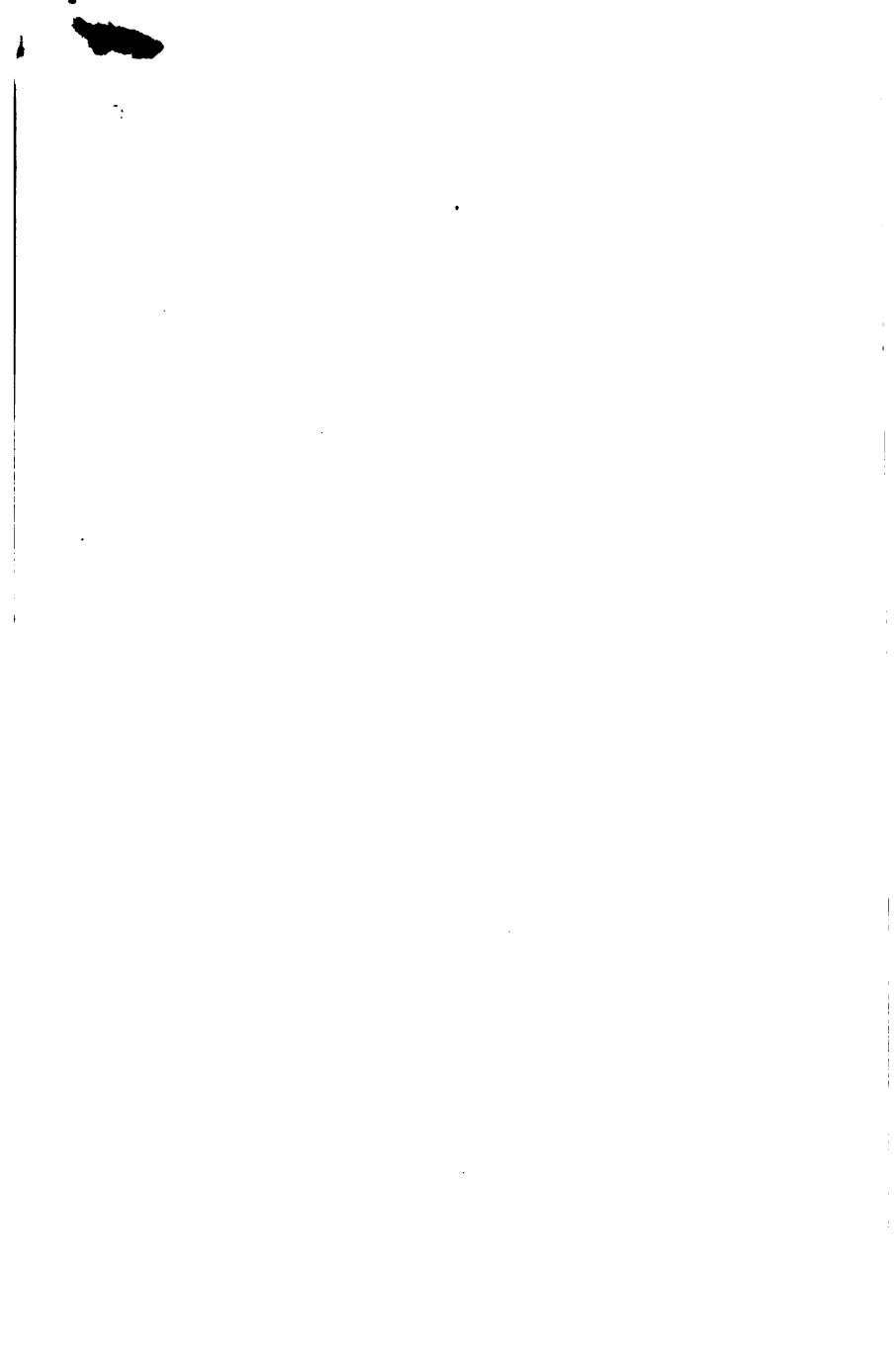
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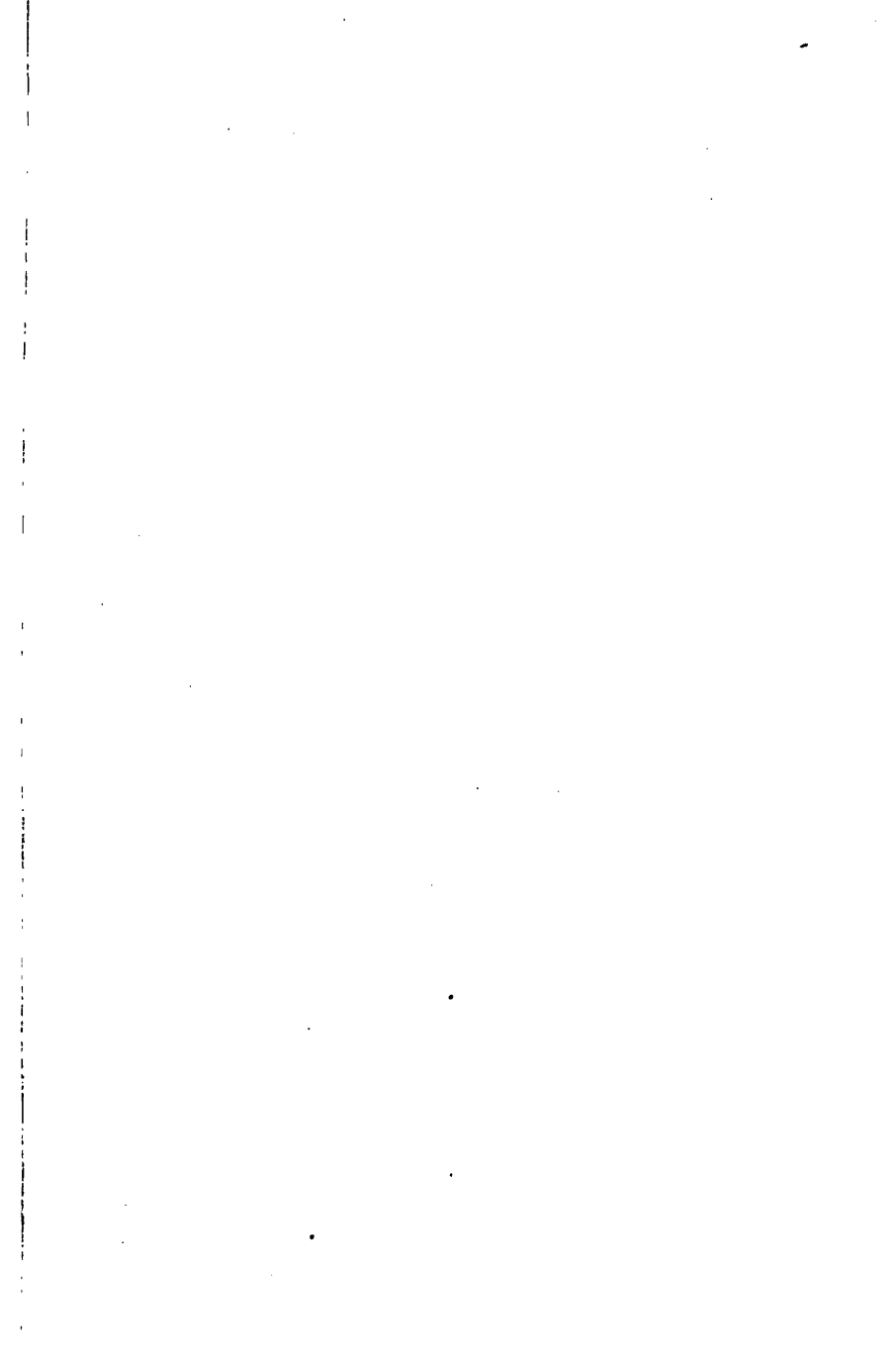
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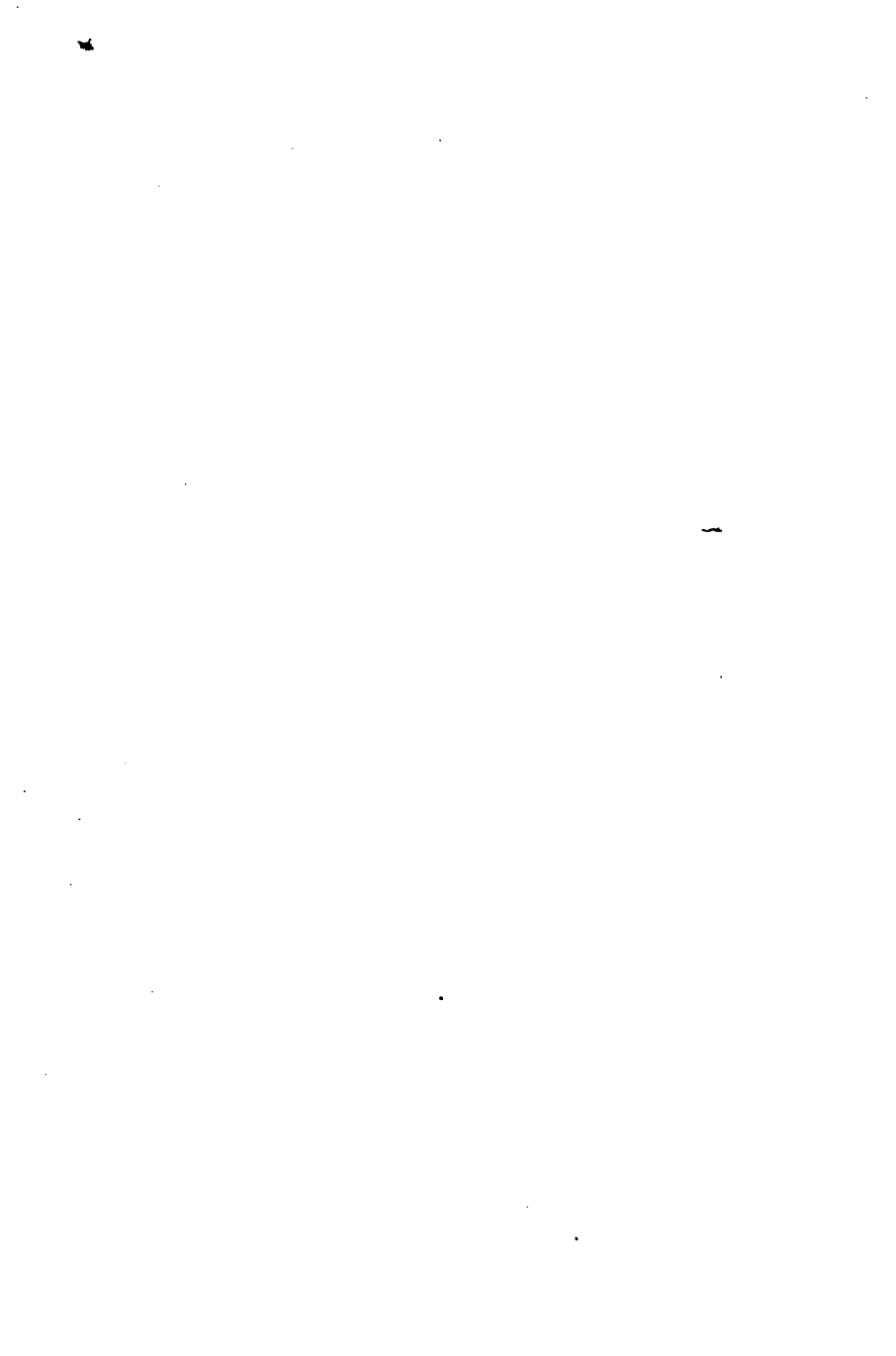


**THE GIFT OF  
WILLIS ARNOLD BOUGHTON  
CLASS OF 1907**

W-17







# Making Type Work



# Making Type Work

By  
Benjamin Sherbow



New York  
**THE CENTURY CO.**  
1919

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✓

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*Published June, 1916*

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GIFT OF

WILLIS A. BOUGHTON

*June 9, 1936*

Press of  
J. J. Little & Ives Co.  
New York

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# **Making Type Work**



# Making Type Work

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## THE PLAN OF THIS BOOK

THIS book deals with those details of type arrangement that help advertising to do its job.

Since there is always more than one good way of arranging any given piece of text, I shall try to avoid laying down rigid rules. To do that might keep you from experimenting for yourself. Chiefly I want to show by comparative illustrations how much more effective some type arrangements are than others—to sharpen up the tools with which you work and possibly add a few to your equipment.

In arranging my material I came upon a considerable difficulty.

Print depends for its proper effect, first of all, upon various qualities in the face of type selected: its readability, color, distinction of design. Print depends for its effect not alone upon the face of type selected, but also upon its size; not alone upon the type itself, but also upon its spacing, its arrangement, its combination with other types.

In the designing of any given piece of work, all these factors have to be considered in their relation to each

other. They are vitally dependent upon each other. To neglect any of them is to be less effective in print than we might readily be.

However, for rapid comprehension of what I have to tell you, it seemed to me necessary to present each division of my subject by itself. To do so would give us a clear-cut impression of each division before we went on to the next. On the other hand, to talk about all the interdependent factors of type arrangement at one and the same time, and on every page of this book, would be to leave us pretty badly muddled.

Since then my material did not fall naturally into any clear-cut divisions, I had to create certain arbitrary divisions of subject matter for convenience of discussion. Which may result in your asking at times why I place the cart before the horse; as for instance in talking about the emphatic use of types before I say anything at all about their selection for a more elementary quality—legibility. You will understand why I have done this if you will consider for a moment that—

Advertising print to do its job must:

- 1 command attention
- 2 get itself read
- 3 get itself understood
- 4 get itself acted upon

We may dismiss (4) at once as not being strictly within the province of type arrangement. Good typography can add to the force of the final impression, but action depends upon what the words *say*, not on

how they *look* in print. Anyhow, type arrangement has a big enough job on its hands to take care of the first three items on the list.

Following then the foregoing outline of what advertising print must do, I have arranged my material in three main divisions:

- 1 Advertising print must command attention. In which I shall illustrate emphasis of various kinds which makes print command attention.
- 2 Advertising print must get itself read. In which I shall illustrate what makes type easy-to-read.
- 3 Advertising print must get itself understood. In which I shall illustrate aids to comprehension.



## BY WAY OF BEGINNING

BACK in the days when I first got the notion that I would like to learn how to make type do what I wanted, I used to make no end of dummy layouts. From magazines, newspapers, books and what not, I clipped all sorts of type pages, illustrations, ornaments and borders. Then I played with them in much the same way that the child in the kindergarten plays with its pieces of colored paper.

I was curious to see what would happen when I used this sort of picture, lettering, border or ornament with that sort of type.

It was lots of fun and I learned some things.

When I got an effect that I liked, I pasted it in my scrap-book for future use. And then I would be eager for someone to come along with a piece of advertising copy that I could pour into my ready-made mold and so achieve a masterpiece.

But it almost never happened that way.

The poor wretch who wrote the copy had made his headline too long or too short. He would demand bold subheads that weren't in my scheme. He wanted to show a picture of the factory. And there would almost certainly be one of those trademarks made in the dark ages of advertising, that would have to go in.

So for the tenth time perhaps, I would sadly put aside my pretty dummy and go to work with real instead of ideal material.

I still make plenty of experimental layouts for my pleasure and education. But I know now that no one will ever furnish me with just the right material to make these sketches come true.

And there is no reason why anyone should.

I discovered soon enough that the starting point for the arrangement of any piece of advertising must be the advertising idea itself and not some purely abstract effect that I wanted to get.

**4** Through All Steel  
Electric Lighted **4**  
Trains Daily To

**FLORIDA**  
CUBA-SOUTH **A**

Superior Roadway, Equipment and Service to CHARLESTON, SUMMERVILLE, AUGUSTA, SAVANNAH, THOMASVILLE, FLORIDA and CUBA Resorts

*Leaving New York from Pennsylvania R. R. Station*

**9:15 A. M. (2:12 Effective January 3)**  
**3:34 and 9:30 P. M.**  
**DINING CAR SERVICE**

For Illustrated Literature and all information address:

**Atlantic Coast Line**  
*The Standard Railroad of the South*  
NEW YORK, Broadway and 29th St.  
BOSTON, 945 Washington St.  
PHILADELPHIA, 1019 Chestnut St.  
BALTIMORE, Light and German Sts.  
WASHINGTON, 1406 N. Y. Av., N. W.

No. 1. The ragged line at the right follows the outline of the illustration which was a part of this advertisement. You will note that the type was set to follow this ragged outline. This never helps the look of print—and makes it harder to read.

In advertising print, typography is merely the servant of the advertising idea. It should not exist for itself at all. It should never obtrude by a display of dexterity for its own sake. It is merely the medium through which an advertising idea is given that physical form which helps the reader to grasp in the least time and with the least effort what is being said to him.

Any willful eccentricity of arrangement that hinders the clear flow of the text injures the chances of the advertisement to get itself read and understood.

Someone has said: "When an idea will not bear a simple form of expression, it is the sign for rejecting it."

Let me illustrate with a few examples.

Suppose you were looking hurriedly for information about Florida train service. Would you have the patience to dig it out of illustration 1? Why go to so much trouble to make print unreadable?

Compare two advertisements of Cadillac Automobiles (2 and 3). 2 is an attempt to gain distinction by lettering its text. But the lettering is hard to read. It confuses and worries the eye. It needs a good deal of patience to read it through. Distinction can be gotten in ways that will not keep print from being easy-to-read and easy to understand. As is shown in illustration 3.



**RECOGNITION DAY**  
**WASHINGTON'S BIRTHDAY**  
**FEBRUARY 22<sup>nd</sup> 1916**

**THIS APPROPRIATE DAY**  
 IS SELECTED BY THE DETROIT  
 CADILLAC MOTOR CAR COMPANY  
 FOR SPECIAL ANNUAL EXHIBITION  
 IN RECOGNITION OF THE CADILLAC  
 CONTRIBUTION TO THE INDUSTRY IN  
 BRINGING FORTH THE HIGH-SPEED, HIGH-EFFICIENCY  
 V-TYPE ENGINE.

**A HISTORY MAKING CAR**

THIS EXHIBITION OF ALL MODELS AT OUR  
 SALE ROOMS PRESENTS AN EXCEEDINGLY  
 SEASONABLE OPPORTUNITY FOR THE  
 RECEPTION OF PROSPECTIVE PATRONS.

THE CONVENIENCE OF THE DATE SUGGESTS IT AS A  
 FITTING TIME TO ATTEND THE EXHIBITION  
 AND SECURE FAVORABLE  
 DELIVERIES

**DETROIT CADILLAC MOTOR CAR COMPANY**  
 INGLES MOORE VEECH, PRESIDENT  
 BROADWAY AT 62<sup>nd</sup> STREET

---

**ONLY THE CADILLAC RIDES LIKE THE CADILLAC**



**I**t is still unique in the large number of parts and operations ground to the accuracy of a thousandth and the fraction of a thousandth part of an inch.

It is still unique in that standardization which insists that every essential part be exactly like every other part of its kind.

It is still unique in the extent to which friction is eliminated from its working parts.

It is still unique in that alignment which makes for the harmonious action of its units.

It is still unique in its balance and in the scientific allotment of its weight.

It is still unique in those qualities which make for year after year of dependable service.

It is still unique in the characteristics which make a fact of the phrase:                     

**ONLY THE CADILLAC RIDES LIKE THE CADILLAC**



PACKARD—The Least Type Firm

## How the Spirit of Co-operation Built the Largest Type Foundry and Printers' Supply Business



**E**VER since its inception the American Type Founders Company has been dominated by a policy of co-operation with the trade that it sells to. This spirit is not actuated by a motive of altruism. It is purely a business proposition. For this Company realizes that continual advancement of its business depends solely on the continual advancement of the industry it deals with. There never has been a forward movement of any importance or a reform, or an advance in the printing or publishing business or the allied trades, that has not received the most hearty and practical endorsement and co-operation of the American Type Founders Company.

And the printing industry has never made a step forward during the life of the American Type Founders Company that has not materially increased the business of the Company. It is purely an automatic arrangement. The American Type Founders Company has always co-operated and will continue to co-operate to advance the interest of printers and publishers because such advancement means much greater success for the Company. The printers who have benefited by the progress in business at the same time have helped to make the American Type Founders Company the largest and most progressive Type Foundry and Printers' Supply House in the world. This Company conscientiously believes it has done its part to make the Printing Industry the Sixth Business in the United States.




A continuance of this mutual co-operation will tend to still further raise the standard of the printing industry, and as a result, to increase the business of the Largest Type Foundry and Printers' Supply House

## American Type Founders Company

SELLING HOUSES CONVENIENTLY LOCATED

Made by the Packard System 22 Point American Beauty No. 2 Print Composition 10 Lines per Page

No. 4. The designer of this advertisement did not think of his type as something to be read with comfort and pleasure. He thought of his type merely as a gray block, an element of his decorative scheme to be patted or squeezed into the required shapes. And the result is a pretty looking page. But assuredly it is not a page that either invites reading or is easy-to-read.

## BOOKLET DESIGNING

THE following paragraphs are quoted from an article I wrote for *Printers' Ink*:

"Fitness for its purpose comes first in making an advertising book. Whom is it intended to reach? What competition will it have—what kind of printed matter comes to your prospects from other sources? Does the dress of the book suggest the quality of the product? And so on.

And again when size is considered enters the question of convenience for mailing, for reading, for reference, for filing.

Begin with the copy.

Many books are begun with a pretty dummy. Copy and illustrations are patted, squeezed or stretched to fit the curves and twists of the dummy until the real purpose of the book—the advertising of a product or service—is lost in the making of something "artistic."

Begin with the copy. Say what you have to say. Detail and particularize as much as may be necessary for clear understanding and appreciation.

When your story is told well and completely, consider its illustration.

It may not require illustration. Then don't lug pictures by sheer force into the text of your book.

Consider with what purpose the makers of much-consulted encyclopedias and dictionaries illustrate—with the view solely to make clear the text. To be

sure, you may add decorative graces, but only after the main purpose of making clear is achieved. Use decoration frugally. Don't bedizen your book.

Nothing has yet been said about the format of the book—its size, paper, type page, cover, binding.

Much too often these things are thought of first, and an iron-clad dummy produced into which text and pictures must be forced as best they can.

Why decide offhand that your business demands a book of so many pages, of such and such a size and on such and such paper? Your business doesn't really demand anything of the sort. It asks to be advertised adequately. And when you have provided the copy and illustrations, then let the book in a certain sense create its own format.

Pictures of a certain kind need to be shown large to carry their full meaning. Some tables and diagrams may not be cramped beyond a given point.

Within your imposed limitations, then, consider the size of the book from the standpoint of convenient mailing, reading, reference, filing. The tendency should be toward compactness without cramping. Large books without the necessary bulk or protecting cardboard are apt to be crumpled in the mails; they cannot conveniently be held in the hand for comfortable reading; they cannot readily be referred to; they are hard to file.

The size of the page decided on and the margins fixed, choose a size of type that will fit the page and

fit the eye. Don't let the desire to keep down the number of pages run away with you. On the average booklet the difference in cost between say sixteen and twenty-four pages is not a sufficient reason for reducing the size of the type.

Type may be too large as well as too small. In experimenting with the page of a small book recently, I found that 11-point type was read with more comfort than 12-point. While again on a larger page with spacious margins, 14-point would be needed to fill the eye.

Select the right size of type for your book *first*. That's the logical way to begin with type. Do not try by main force to squeeze type and cuts into an arbitrarily determined number of pages. If you just can't have more than a fixed number of pages, cut down your copy or leave out illustrations that can best be spared. But don't go on the assumption that your book will be read no matter how small the type or picayune the illustrations.

(NOTE) Please keep in mind that I was here speaking of the average booklet—not an encyclopedia like the mail order catalog, which is an entirely different matter.

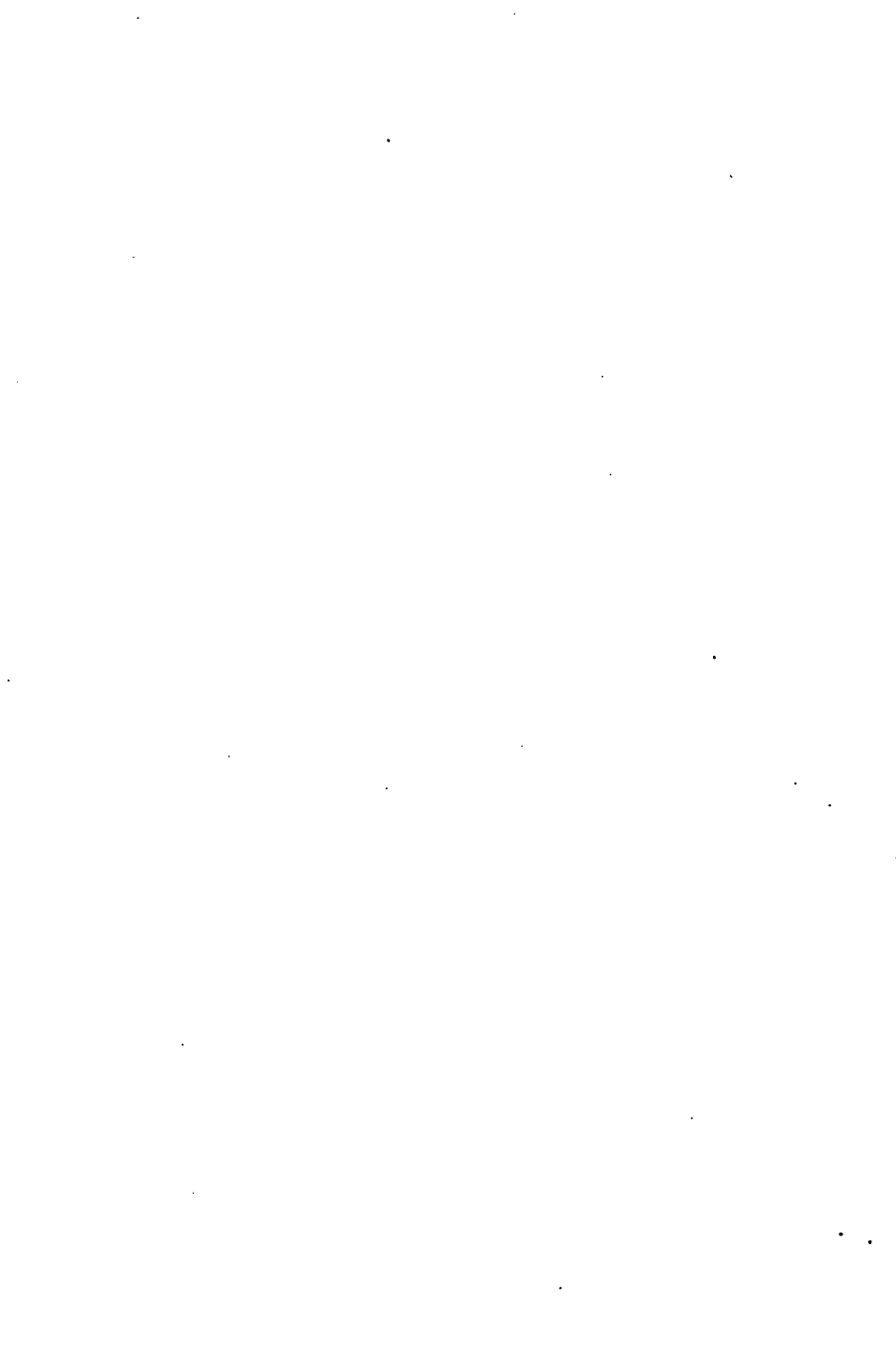
When the type is set, the cuts placed, and the whole arranged into pages, you will have the proper number of pages for your book. Some rearrangement may be necessary so that paper will not be wasted, or to accommodate the make-up of a press form. But with a little skill that can usually be managed."



# **I**

**Advertising print must command attention**

**Emphasis**



## I

Advertising print must command attention

### Emphasis

LET me begin by quoting from a report I once made to an insurance company on its printed matter:

"The general impression that I get of the physical quality of your printed matter is that it is dull and dreary. It lacks the attractiveness that makes you want to pick up a piece of printed matter and give it at least a look because its dress promises something of interest. There is very little in the dress of your printed matter that holds out this promise. It lacks sparkle, it lacks smartness. Its clothes are for the most part ill-designed, not to say slovenly and dowdy."

Emphasis is defined by the Century Dictionary as:

Significant stress. Special stress or force of voice given to the utterance of a word, a succession of words or part of a word in order to excite special attention.

To bring out clearly or distinctly: make more obvious or more positive.

Take the case of two speakers: One talks in a muttered monotone, which you must follow with strict attention if you hope to comprehend his statements. The other speaks distinctly with proper emphasis and

# Protect Our Good Name

## GOODYEAR

Visitors to the Goodyear factories are always impressed with a framed sign which confronts them at every turn.

In every room in every Goodyear building, they encounter the same message: *Protect our good name.*

It hangs on the walls of all the Goodyear branches throughout the country, and is being adapted by tire dealers everywhere as an expression of the spirit in which their business is conducted.

We believe that the public will be interested in this simple but striking sentiment which is published herewith.

The Goodyear Tire & Rubber Co., Akron, Ohio

*W. B. Whiting*  
President

**STRIPPED** to the waist, his huge torso streaming with sweat, a workman swings the heavy iron core to an iron table, and wrenches off a tire which has just come streaming from the heater.

His eye falls on the legend over his head, and he smiles.

Our good name is also his good name.

The two are intertwined.

He will protect the one while he subserves the other.

His thoughts are—as they should be—chiefly of himself, of his little home, and of his family.

Their good name, his good name, our good name—his good work will stand guard over them all.

Two thousand miles away—in Seattle, we will say—the same thought, in the same simple words.

An irritating moment has arrived—the temptation to speak sharply to a customer, to fling a slur at unworthy competition.

The salesman, or the manager, or whoever it may be, looks up, and the quiet admonition meets his eye.

*Protect our good name.*

In a twinkling it smoothes the wrinkles out of his point of view.

He is himself again—a man with a responsibility which he could not escape if he would; and would not, if he could.

Back two thousand miles again to the factories—this time to the experimental room.

An alluring chance to save—to make more profit by skimping, by substitution. No one will ever know. But—the silent monitor repeats its impressive admonition.

*Protect our good name.*

What chance to compromise with conscience in the presence of that vigilant guardian?

Thousands of men striving to keep a name clean.

And keeping their own clean is the process.

We Americans, it is said, make a god out of business.

Let the slur stand. Whether it be true or not—it is true that business is our very life.

Shall it be a reproach to us that we try to make business as good as it can be made?

Think of this business, please, in the light of its great animating thought:

*Protect our good name.*

We are thinking of you, always, when we say it—you Americans millions, and you millions in the old world.

We think of you judging us, judging us—by what we are, by what we do, by what we make.

We think of tens of thousands of homes in which our name can be made to stand for that which is worthy and worth while.

We must not lose your good will—we must not tarnish our good name.

You can call that anything you like.

You can call it business, or sentiment, or idealism, or nonsense.

It may be all of these. It may even be that which our national critics call making a god of business.

But at least it gives to us a motive that is bigger and broader and deeper than money.

It makes thousands of men happier in their work and more faithful to it.

It has made of this business a democracy of united thought—a democracy of common endeavor—a democracy of purpose and principle.

And here is the oddest thing of all:—

The more we live up to this "impractical" ideal, the greater the business grows.

The more we labor for the future, the more we profit in the present.

The more we strive for character, the greater the reward in money.

The more we put into our product, the more we take out in sales.

Perhaps, after all, there is more than one sense in which it is good to make a god out of business.

We think so. And we think you think so.

*W. B. Whiting*, President  
The Goodyear Tire & Rubber Company

# What Foods

—make you thin  
—what foods make you stout  
—what foods make you nervous

What foods cause constipation, indigestion, fermentation, rheumatism? What foods rob you of mental and physical efficiency? What foods, harmless in themselves, actually poison your system when eaten in combination with other harmless foods? Do you know that you can correct the evils of wrong eating—that you can literally eat your way to buoyant health without "dieting," without eating special foods, without eating what you don't enjoy? Hundreds of questions like these and the following are answered for you in Eugene Christian's Little Lessons in Correct Eating—sent free on approval.

What foods rob you of mental efficiency?  
What combinations of foods are not foods but poisons?  
What foods cause constipation and how to avoid it?  
What foods produce acid stomach?  
What foods are the great cause of rheumatism, gout, lumbago?  
What is grapefruit injurious?  
What foods make your liver complain?  
What are the two most important things to consider in the selection of food?

What effect has food on our moods?  
What foods cause nervousness, irritability, insomnia?  
What is the one great cause of stomach irritation?  
What causes eczema of the stomach?  
What foods should be eaten together for digestive harmony?  
After what are starchy foods injurious?  
What foods keep you warm in winter and cool in summer?  
What foods establish health by removing causes of disease?

What foods correct stomach and intestinal disorders?  
What causes fermentation?  
What is the relation of various foods to acid, climate, activity?  
Why the appetite cannot be trusted as a guide to what to eat.  
Why some foods actually asphyxiate in your stomach.  
What foods build muscle?  
What should your correct weight be? How to attain it?  
When is water beneficial?  
What is harmful to health?  
Twelve great rules of health for the business man.



Eugene Christian  
**What People Say**  
"I am feeling better, thanks to you and your course of lessons on Scientific Eating. There ought to be 100,000 men practicing Scientific Eating in America."—F. A. Fuller, Niagara Falls, South Oct., Canada.  
"I am delighted beyond expression with the lessons. They were most loveable to me and have revolutionized both my diet and my health."—Olive M. Ross, 735 East Tipton St., Huntington, Ind.  
"Your work on Scientific Eating is irrefragable. It is with much pleasure that I recommend your course to prospective students everywhere."—Chas. A. Lind, 1515 Vermont Avenue, North Side, Pittsburgh, Pa.  
"Your course in Scientific Eating is wonderful because it has simplified both the chemistry of the body and the chemistry of the food and teaches one how to unite these two branches of science so as to make our food potent and cure disease."—Eugene A. Ayres, Harrison Park, N. J.  
"I think the Almighty sends men on the earth at different periods with independent and inviolable minds to rectify the wrongs that have been taught, and reveal the truth in all its simplicity."—Edward Brock, 1015 15th W. St., Salt Lake City, Utah.  
"I have read of you for years, and have recently looked over some of your work. You are doing much for humanity. I congratulate you on your latest contribution to the health and happiness of man."—Dr. V. H. St. George, 2nd St. East 25, Columbus, O.  
"Send me the 'Little Lessons in Correct Eating.' I will remit within five days or send you \$5."

## Little Lessons in Correct Eating

No Money in Advance—Only \$3 If You Keep Them

If you could look into your stomach right after any meal, you would no longer wonder why you are growing stout or thin, why you are nervous, irritable, why you are so often below par mentally and physically and why the food that is supposed to keep you well and strong is actually sapping your energies, dragging you down, shortening your very life!

### 23,000 Cases on Record

Eugene Christian has long been recognized as the world's greatest authority on food and its relation to the human system. In the past 20 years he has told 23,000 people what to eat, how to eat and what not to eat. By adopting his suggestions these men and women in all walks of life have discovered the fountain of youth, health, prosperity and happiness. Without drugs or medicines of any kind he has cured nearly every known non-organic ailment by simply and naturally removing the cause. Yet after all, Eugene Christian's marvelous methods are based on common sense, plus a thorough understanding of the chemistry of the body and the chemistry of foods, and he doesn't ask you to eat foods you don't enjoy—indeed, you will relish your meals as you never have before because they are perfectly balanced meals.

### The True Source of Health

You can't do good work unless you are full of vim, vigor and vitality. The best ideas, plans and methods—the biggest business deals—are put over when you are lacking over with health and strength. It is impossible to be really fit unless your food is chosen to supply the cognitive elements your mind and body

demand, for the wrong foods you eat counteract the good in right foods—and very often two right foods in combination make a wrong food. Eugene Christian has times without number turned sluggish, slow, unsuccessful men and women into very dynamo of money-making efficiency by merely teaching them how to combine their foods.

### Accept This Offer Today

We want you to see what foods are best for you and your family—according to age, occupation, physical condition, climate and season of the year. We want to show you that there are not special foods, are not sold by Eugene Christian, can be obtained at home, at your club or in any restaurant, and that you can see for yourself that results come with practically the first meal. So we send you Eugene Christian's 24 little lessons, including rules, methods, and smart money, for free examination. Keep them—read them for five days. If you are satisfied—send us the special introductory price of \$3.00. If not—merely return the books to us. Think what this offer means to you. There are over 300 pages in these lessons. If you get but one health-giving suggestion out of all these pages, it will be worth 50 times our price to you. Many people write that each page is worth the entire cost of the course.

### Send No Money

If you watch too much or too little—if you are constipated—if you are nervous—if your liver or kidneys trouble you—if you value your health—if you want to eat what you cannot get your self a greater favor than to send in the coupon below. You will have before you 24 lessons—25,000 others—we feel sure they will help you. That is why we send the 24 lessons without deposit. Mail the coupon or your letter now—before you forget.

CORRECTIVE EATING SOCIETY, Inc.  
81 Hunter Ave., Maywood, N. J.

24 Pocket Size Lessons  
Send me the "Little Lessons in Correct Eating." I will remit within five days or send you \$5.

Name.....  
Address.....  
City.....State.....  
Mail to  
CORRECTIVE EATING SOCIETY, Inc.  
81 Hunter Avenue Maywood, N. J.

some significant gestures, so that you cannot fail to comprehend.

Applied to typographic emphasis, this point is very well illustrated by 5 and 6.

There may be some things the matter with the food advertisement. Possibly its Gothic headlines are needlessly crude. A good deal of its body type is too small for comfortable reading. But its general arrangement is excellent. The headlines tell a complete story in themselves. The text is so clearly and sensibly arranged that, barring the microscopic type, the reader will have no difficulty at all in following it. To me this page looks alive and interesting, which 5 does not.

The Goodyear page talks in a monotone. The reader is discouraged from the start. It does not invite. It looks like hard work to read it. The four column arrangement makes too narrow a line to read comfortably. There is too much space between the columns and not enough between the lines of type. Stunt arrangements have their place, but we should not let them interfere with saying what we have to say, as simply and effectively as possible.

Say I am given a piece of text to put into print. My first move, then, is to understand clearly what the words say. I must make an analysis of the text and decide on the relative importance of its various parts. Only in that way can I make the types emphasize what is vital and subordinate what is not.

Illustrations 7 and 8 are different arrangements of the same text—with the emphasis differently placed.

7 appeared as a full page in advertising publications. Let's call it a piece of good type composition. It is. But when the same text had to be used for some printed matter, I decided that it could be given more briskness by a readjustment of its emphasis.

The headline in 7, for instance, did not seem important enough to merit the display it got. The keynote of the advertising idea was in the first paragraph of the text. So in 8 I subordinated the headline and brought up the first paragraph to a point where it dominated the page. The three paragraphs following were given their proper emphasis as three distinct phases of the main idea. And again the italic display line was used to emphasize what was clearly an important point.

9 and 10 were again set from the same piece of text. 9 lacks distinction. The mere look of it gives no hint of the importance of the thing advertised. Its emphasis is weak because it is divided into little bits so that none of it really tells. And its text needs re-arrangement to give a sharp and definite impression of what it is all about.

The headline **CURRENT HISTORY IN BOUND VOLUMES** at first glance is slightly hazy in meaning. Is it a descriptive term for a set of historical books? Is it the name of a periodical sold in bound volumes? Obviously the first thing to do was to make

## The Merchandising Issue *Par Excellence* of a Merchandising Magazine

In its October issue—Woman's Work Number—Good Housekeeping brings to its highest present point a system of service to advertisers which years have developed.

All page advertisements will be made into shop-window display bulletins, *in two colors*, and be distributed among the 5000 Good Housekeeping Stores.

The same advertisements will again go to those Stores in October "Good Storekeeping," and the Dealers' Service Department will use special effort to aid the distribution of the products.

Reader Confidence has grown extraordinarily, thanks to the strongly-advertised Guarantee and the testing and censorship. Pulling power now is out of all ratio to the magazine's circulation—which also reaches high-water mark with the October number.

The issue is rigidly restricted to 150 pages of advertising, balancing an equal amount of reading matter. Most of the space is already taken. Last October, under the same restriction, many late-comers were disappointed.

### Good Housekeeping Magazine

Cooperates with the Retail Merchant

NEW YORK

WASHINGTON

BOSTON

CHICAGO

The Merchandising Issue *par excellence*  
of a Merchandising Magazine

In its *October* issue [ WOMAN'S WORK  
NUMBER ] **GOOD  
HOUSEKEEPING** brings to its highest  
present point a system of service to ad-  
vertisers which years have developed

- 1 All page advertisements will be made into shop-window display bulletins, *in two colors*, and be distributed among the 5000 **GOOD HOUSEKEEPING** stores.
- 2 The same advertisements will again go to those Stores in *October* **GOOD STOREKEEPING**, and the Dealer's Service Department will use special effort to aid the distribution of the products.
- 3 Reader-confidence has grown extraordinarily, thanks to the strongly-advertised Guarantee and the testing and censorship Pulling power now is out of all ratio to the magazine's circulation —which also reaches high-water mark with the *October* number

*The issue is rigidly restricted to 150 pages of advertising*  
(balancing an equal amount of reading matter)

Most of the space is already taken. Last October, under  
the same restriction, many late-comers were disappointed

**GOOD HOUSEKEEPING MAGAZINE**

*Cooperates with the Retail Merchant*

NEW YORK

WASHINGTON

DETROIT

CHICAGO

No. 8

the name of the magazine stand out clear and bold by itself. And to individualize it still further by saying immediately under it that it is a monthly magazine of The New York Times, which statement appeared in 9 as part of the signature. In 10 I gave the words

**CURRENT HISTORY IN BOUND VOLUMES**

---

**Six Numbers of Current History Magazine  
in One Volume**

**1,325 Pages Illustrated—Bound in cloth, gold-lettered  
with analytical indexes.**

Each volume contains all the most important war literature of each six months' period; an enduring, a valuable and, for a library, an indispensable possession, containing ALL the MOST IMPORTANT LITERATURE by the chief spokesmen of the world, official and literary, on the greatest war in history.

**Two Volumes Now Issued**

The two volumes sent postpaid to any address in United States on receipt of \$4.50.

---

Address

**CURRENT HISTORY**

**A Monthly Magazine of The New York Times**

**Times Square, New York City.**

**No. 9**

"In Bound Volumes" the emphasis of position by placing them above the main display. The four display lines under the main heading in 9 were in 10 set as a straight paragraph. The display line "Two Volumes Now Issued" was run into the body of the text



*In Bound Volumes*

---

# Current History

*A Monthly Magazine of*  
**THE NEW YORK TIMES**

---

Six numbers of Current History Magazine in one volume; 1,325 pages, illustrated; with analytical indexes; bound in cloth, gold-lettered.

Each volume contains all the most important war literature of each six months' period; an enduring, a valuable and, for a library, an indispensable possession, containing *all* the *most important literature* by the chief spokesmen of the world, official and literary, on the greatest war in history.

**THE TWO VOLUMES NOW ISSUED** sent postpaid to any address in United States on receipt of \$4.50.

**CURRENT HISTORY**  
Times Square, New York City

---

No. 10

in capitals, without injuring its display value. The signature was cut down to its proper size.

A piece of advertising may be easy enough to read and yet look so dry and humdrum that it attracts no attention to itself.

**FIRST**

In 1918, under the sixteen classifications listed below, The New York Times published 4,764,143 agate lines of advertising—2,464,143 lines, or 1,036 pages, more than any other New York morning newspaper:

| CLASSIFICATION               | AGATE LINES | CLASSIFICATION                | AGATE LINES |
|------------------------------|-------------|-------------------------------|-------------|
| Automobiles .....            | 529,943     | Men's Furnishings .....       | 314,902     |
| Boots and Shoes .....        | 76,115      | Musical Instruments .....     | 261,289     |
| Charity and Religious .....  | 63,037      | Books .....                   | 244,581     |
| Druggist Preparations .....  | 174,035     | Railroads .....               | 68,960      |
| Financial .....              | 247,579     | Steamship and Travel .....    | 236,500     |
| Hotels and Restaurants ..... | 258,910     | Tobacco .....                 | 144,922     |
| Jewelry .....                | 69,561      | Women's Specialty Shops ..... | 434,746     |
| Beverages .....              | 106,864     | Miscellaneous .....           | 679,609     |

The circulation of The New York Times (over 230,000 copies every day, including Sunday) represents in one grouping the largest number of discriminating, intelligent and prosperous readers ever recorded by a newspaper.

**No. 11**

Compare 11 and 12, two arrangements of the same text which appeared in succeeding issues of the New York Times.

Would 11 command attention as quickly as 12?

What then does 11 lack? It lacks the force, the distinction that advertising print has to have to draw the eye *to* it and then to draw the eye *into* it.

Now what has been done to provide these qualities for 12? This occupies only the same number of agate lines as its predecessor, but the space itself (two instead of three columns) is better suited to the nature of the copy.

12 was provided with a border that would not only give it color, but serve also to cut the advertisement off from any others that surrounded it. The headline

## First!

**I**N 1915, under the sixteen classifications listed below, The NEW YORK TIMES published 4,764,143 agate lines of advertising—2,464,148 lines, or 1,026 pages more than any other New York morning newspaper.

| CLASSIFICATION          | AGATE LINES |
|-------------------------|-------------|
| Automobiles             | 539,953     |
| Boots and Shoes         | 76,115      |
| Charity and Religious   | 63,087      |
| Druggist Preparations   | 174,085     |
| Financial               | 947,579     |
| Hotels and Restaurants  | 253,910     |
| Jewelry                 | 69,861      |
| Beverages               | 105,864     |
| Men's Furnishings       | 314,092     |
| Musical Instruments     | 261,269     |
| Books                   | 344,581     |
| Railroads               | 68,960      |
| Steamship and Travel    | 296,509     |
| Tobacco                 | 144,023     |
| Women's Specialty Shops | 434,746     |
| Miscellaneous           | 679,609     |

**T**HE circulation of The NEW YORK TIMES (over 320,000 copies every day, including Sunday) represents in one grouping the largest number of discriminating, intelligent and prosperous readers ever recorded by a newspaper.

No. 12

was given its due importance by a larger size of type. Also by placing an exclamation point after it. The body type was of a more vigorous design. Initials were used to add color. The tabulated list was given its due prominence. And finally the name of the paper was displayed.

## **TIMES BUILDING**

### **TIMES SQUARE**

**Large, light rooms, with all modern equipments, to rent in the Times Building—the centre of New York's many activities. 2,050 square feet on a floor, making six or more rooms. Suit lawyers, physicians, real estate men, architects. Building open day and night. Elevators always running. Trains and cars in all directions. Subway station in building.**

**Renting Agent—Room 406. Telephone 1000 Bryant**

#### **No. 13**

Again compare 13 and 14. Obviously 14 is the better of the two if merely from the standpoint of attention value.

The border in 14 helps a good deal to catch the eye quickly. So does the arrangement of the heading. When you come to the body matter you find that instead of setting it all in one block, and in the same size, the important first sentence was emphasized by subordinating the type below. This smaller type is nevertheless easier to read than the same words in 13. Each point stands out clearly by itself.

# **Times Building**

*Times Square*

---

**Large, light rooms, with all modern equipments, to rent, in the Times Building—the centre of New York's many activities.**

**2,050 square feet on a floor, making six or more rooms.**

**Suit lawyers, physicians, real estate men, architects.**

**Building open day and night.**

**Elevators always running.**

**Trains and cars in all directions.**

**Subway station in building.**

**RENTING AGENT—Room 406**

*Telephone 1000 Bryant*

---

**Service to Readers  
Insures Results to Advertisers**

The foundation stone of advertising success in any magazine is the service which that magazine gives to readers. Subscribers read and have confidence in the publication which gives them valuable service. This service may be education or amusement, but it must be definite and recognized service if the publication is to maintain the subscribers' confidence. Without such service the subscriber loses interest in the paper, does not give it confidence and does not patronize the advertisers.

## **The Farmer's Wife** gives real service to farm women

Scores of papers are helping farm men solve their problems. Only one, *The Farmer's Wife*, is helping the farm woman solve her problems. It helps her socially, in an educational way and in the practical affairs of her home. It gives her new and useful ideas on subjects of keen interest ranging from the kitchen garden to the care of her children. It is edited for her. Its subjects are ready made for farm use—she does not have to make them over to fit her conditions.

Because of this service to farm women, *The Farmer's Wife*, with 625,000 circulation in prosperous farm homes, produces remarkable results for advertisers. It will be profitable to your use if your merchandise is adapted to the needs of prosperous homes. Rates and other particulars upon application.

## **The Farmer's Wife** The Fastest Growing Farm Paper in the World St. Paul, Minn.

Webb Publishing Company, Publishers

Western Representatives  
Gordon W. Hammer, Inc.  
600 First National Bank Bldg.  
Chicago, Ill.

Eastern Representatives  
W. C. Zimmerman, Inc.  
41 Park Row  
New York, N. Y.

---

**No. 15. EMPHASIS BY POSITION.** This shows how an explanatory paragraph necessary to the understanding of the text that follows, may be set several sizes smaller than the main body of the text and still be given its due prominence by being placed at the top.

In 16 the emphasis is placed on the numerals, which might be considered important for accenting the different points of merit described. But couldn't we draw the reader more quickly into the text by shifting the emphasis from the numerals to the important first words of each paragraph? Compare with 17 in which this is done.

1. Durable linings, with choice of aluminum or nickeled copper.
2. Steam-tight Metal Seal Covers—seamless drawn and strongly reinforced with a special stamped steel backing, to prevent denting.
3. Patented Adjustable Well Support—so that any settling of the well (and resultant leakage at the cover) is immediately overcome simply by tightening two nuts on the bottom of the cabinet, which anyone can do.
4. Patented Detachable Valve. Sterilized instantly by immersing in boiling water. Taken off to provide dry heat for cake or pastry baking.

---

No. 16

1. Durable linings, with choice of aluminum or nickeled copper.
2. Steam-tight Metal Seal Covers—seamless drawn and strongly reinforced with a special stamped steel backing, to prevent denting.
3. Patented Adjustable Well Support—so that any settling of the well (and resultant leakage at the cover) is immediately overcome simply by tightening two nuts on the bottom of the cabinet, which anyone can do.
4. Patented Detachable Valve. Sterilized instantly by immersing in boiling water. Taken off to provide dry heat for cake or pastry baking.

---

No. 17

Have I started from the wrong end? Told you to emphasize when there is already too much tendency to over-emphasize in advertising? Well, isn't it a better start for our advertising to have it too much alive and tone down its exuberance if we have to? Rather than that it be still-born and need to have the breath of life put into it?

Only **remember** what EMPHASIS is for: to place **significant stress**. If you try to emphasize **everything**, you have a **tiring monotony of emphasis**, WHICH IS NO EMPHASIS AT ALL. As the typography of **this** paragraph shows.

In illustration 18 for example, too many things are emphasized in too many different kinds and sizes of type. This makes reading a needlessly difficult job. It confuses the eye and the mind. The simpler treatment of 19 makes it more inviting to the eye, easier to read and to understand.]

**The use of *too many*  
different kinds and sizes of type  
IN COMBINATION  
makes print  
hard to read  
and hard to understand**



*Kurzman*  
Importeur  
Tailleur et Couturier

INTRODUCES  
CORRECT PARIS STYLE

Spring Opening  
Gowns and Hats  
Monday, Sixth of March

The House of KURZMAN  
offers to its patrons a larger  
collection of models than it ever  
presented. These models are the  
gems of the Paris Collections from  
the provincial members of the  
CHAMBER SYNDICALE  
De la Couture Parisienne

THIS extraordinary assemblage represents  
the personal selection of  
Mr. Charles C. Kurzman  
who returned last Tuesday from Paris

Tailored Suits—Evening Gowns  
Afternoon Dresses—Pelerines  
form this unique group, and the  
original models or exact copies may  
be obtained at reasonable prices

Trimmed Hats  
from the recognized style creators  
who have established the mode for  
the present season.

Marabout de Cygne Hats  
Feather Trimmed Hats  
Tailored and Sport Hats

No. 18



*Kurzman*  
Importeur  
Tailleur et Couturier

INTRODUCES  
CORRECT PARIS STYLE

THE Original Paris Models  
from eminent couturieres  
shown the past week at  
our private fashion exhibit  
are now offered for sale

Tailored Suits  
Afternoon Dresses  
Evening Gowns  
Pelerines—Manteaux  
Sport Suits and Coats

THIS Collection represents  
the creations of thirty famous  
Paris Couturieres and is the  
personal selection made by  
Mr. Charles C. Kurzman

Trimmed Hats  
SPECIAL attention is  
directed to an unusual  
variety of imported trimmed  
hats, possessing marked  
individuality and suitable  
for every occasion

ORIGINALS and copies,  
also our exclusive styles, at  
extremely moderate cost

No. 19

Reducing the number  
of unrelated kinds of type  
always simplifies a piece of type composi-  
tion, makes it clearer, more inviting to look  
at and easier to read.

But there are some kinds of advertisements which seem to require that practically the entire copy shall be emphasized in one way or another. Can this be done with good effect? Yes, if it is as well done as in illustration 20.

---

---

**Julius Oehme**

320-322 Fifth Ave.

*Invites inspection of some recently received*

**Paintings**

Corot, Daubigny, Diaz,  
Henner, Ziem,  
Israels, Mauve, De Bock,  
Blommers, Kever,  
Weissenbruch and others.

Northwest Corner 32d Street.  
2d floor. Take elevator.

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No. 20

The firm name is displayed. So is the address. So is the business. So are the names of painters whose work is exhibited. All done in a 2½ inch single column newspaper advertisement—and well done. No confusion. And you may absorb it all in a minute.

Illustration 21 occupied only 2 inches and there is a good deal of emphasis for so small a space. But all the emphasis is good emphasis and helps comprehension. Note how the words “Books, Prints, Autographs and Ex-Libris” are made to stand out in the body.

**Goodspeed's Book-Shop**

52 Park St., Boston, is known throughout the world. Book-lovers & collectors far and near draw from its treasures of BOOKS, PRINTS, AUTOGRAPHS and EX-LIBRIS. "Anything that's a book." Monthly catalogues issued. Visitors welcome. **C**When in Boston, **Browse in Goodspeed's**

---

No. 21

**Avoid the use of Condensed Display Types  
In combination with Types of Standard face  
or of either with an Extra Wide face**

**This size of condensed type is not so easy-to-read  
as this smaller size of the standard face**

**Too Many Capital Letters in a  
Display Heading Confuse the Eye  
and Make Type Harder to Read**

**Lower case letters are read with  
greater ease and if necessary an  
Important word may be  
Capitalized**

## UNDERSCORING

FREQUENT underscoring of words or whole sentences on a page, like any other form of over-emphasis, does not make print more impressive or easier to under- stand. It merely clutters up the page, makes it less inviting to look at, and harder to read. Also it is apt to look like an affront to the reader's intelligence.

No reasonable objection can be offered to the occasional underscoring of a word or even a phrase. The frugal use of such emphasis gives it its value. Note how the single phrase emphasized in this paragraph pops, while the underscoring in the paragraph above loses its value because it is so common.

Now and then you find that an advertiser not content with setting an entire paragraph in a type bolder than the text, insists on piling emphasis on emphasis by underscoring it like this.

**THIS PARAGRAPH** set in the same size of the same type as the above, with white space between the lines instead of underscore rules, is made sufficiently emphatic by the contrast it offers to the text type and setting the first two words in capitals. And it is less troublesome to read.

## Fabric is to your Tire what Structural Steel is to a Building

Cotton fabric is the vital part of a tire. When Miller engineers achieved the epochal success of reinforcing the basic structure of tires thus preserving the natural vegetable wax and oil in the cotton fibre they gave to motorists an improvement as great as the development of steel construction for sky scrapers. The Structural Fabric is

## Miller GEARED-TO-THE-ROAD Tires

Carries the Load and Strain Just as Steel  
Beams and Girders do in the Sky Scraper.

A tire's fabric is as incomplete without its natural vegetable wax and oil as a steel structure is without its rivets.

And just as it requires a multitude of rivets to bind together the entire building, so must the fabric have its wax and oil retained just as Miller preserves all of it.

Heat is required to vulcanize tires. The secret and exclusive Miller Method of vulcanizing at a low degree of heat, cures thoroughly but does not burn the strength-giving lubricants out of the fabric.

This same wonderful Miller Method also retains all the primitive endurance and toughness in the rubber and prevents its deterioration during vulcanization.

But, unfortunately, all tires look very much alike.

There is one safe way—insist on a Miller Geared-to-the-Road Tire and then you know it has not been worn out during manufacture.

Your car demands tires that are equal to the dual task imposed upon them by car and the road. Miller tires come from the factory intact—bristling with mile munch, of slip, speed and stamina. They come to you with all the qualities that give you long and sustained mileage.

**THE MILLER RUBBER CO., Akron, U. S. A.**

DEALERS AND DISTRIBUTORS EVERYWHERE  
Manufacturers of a complete line of Dunlop's, Samuels, Physford and Hospital Supplies.

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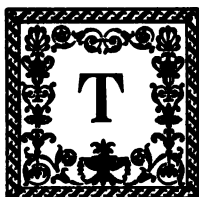
No. 22. If you think I overdid it in my illustration of underscoring, look at this advertisement clipped from the Saturday Evening Post.

## INITIALS

**T**HE use of initial letters may be classed as a form of emphasis. When we see an initial in the middle of a booklet page the eye marks it as a fresh start: the beginning of a new thought. And it helps to break the monotony of a plain type page.

**T**HIS is the wrong way to use an initial. Compare with the paragraph above. The initial should be set as an integral part of the text, closely tied up to it. It should not be set as a lonesome letter floating in space, as is shown here. This initial is the same size as that used in the paragraph above. The first initial aligns approximately at the bottom with the third line of type. As it should in this case because a three line initial was called for. The fourth line of the text appears underneath the initial—as it should. In this paragraph the fourth line of the text was not set under the initial because the metal shoulder at the bottom of the letter was in the way. In number one the shoulder was sawed off and the letter properly aligned with the type.

**D**O NOT use a bold initial with a text type of a light face like this. Choose an initial of the same face as the text type if it is to be had. Otherwise use an initial the design and color of which approximate that of the text type.



HIS is not a good use of an initial. The initial letter itself is too far away from the word to which it belongs. You cannot readily read this initial as part of its word. While the decorative quality of the border in which the initial is placed adds a grace to the type page, it is better to obtain this quality in some other way. The next paragraph shows one way.



HIS use of a decorative initial I would call good. It is designed for use with type, composes well with it and adds sparkle to the page. This is by no means the only good way to use a decorative initial. There are many other good forms of initials but I have room only for these few general hints.

## **BREAK-BY-SENSE IN ARRANGEMENT OF DISPLAY LINES**

THE single display line is usually easy enough to manage. But when your heading needs more than one line to get the required emphasis, break up your lines by the sense of the words rather than by any conventional rule for display.

There is an old, old rule, religiously followed by many compositors, that in a two-line head the first line should be long and the second short—no matter how the thought breaks on the first line. As for instance in this department store heading:

### **Savings for the Woman Who Takes Advantage of Advance Buying**

Wouldn't it be more sensible to arrange this head for break-by-sense? Like this:

### **Savings for the Woman Who Takes Advantage of Advance Buying**

In the following heading from a financial advertisement, again no heed has been given to break-by-sense:

### **Circular No. 1621—"Convertible Bonds"**

It would be better arranged like this:

### **Circular No. 1621 "Convertible Bonds"**

And still better if the unimportant first line were set smaller:

Circular No. 1621

**"Convertible Bonds"**

What would you say was the title of the book referred to in this heading from a trade paper advertisement?

***Did you get your copy?***

**Our**

**Spring and Summer**

**Stock Service Book**

**is out**

Frankly, I was puzzled when I read it and I am still puzzled. The words of the fourth line suggest that the title may be "Stock Service Book." In which case it would be better to emphasize these words:

***Did you get your copy?***

**Our**

**Spring and Summer**

**Stock Service Book**

**is out**

But maybe I am wrong and the title is really "Service Book," the word "Stock" belonging by sense to the words on the line above. In which case I would arrange the heading like this:

***Did you get your copy?***  
**Our**  
**Spring and Summer Stock**  
**Service Book**  
**is out**

An advertisement that leaves the reader puzzled about any part of it is not doing its job well.

The following is copied from a magazine advertisement for Yale Locks:

If we asked you to  
write in this panel  
the name of the best  
known locks and  
hardware, what would  
you write ?

More carefully arranged for break-by-sense the lines would read like this:

If we asked you  
to write in this panel  
the name of the best known  
locks and hardware,  
what would you write ?



ON MARCH TWENTY-SECOND  
THE EVENING MAIL WILL PUBLISH  
A SPRING FASHION SUPPLEMENT  
UNDER THE EDITORIAL DIRECTION OF  
MR. T. E. OLIPHANT  
WITH A COVER ILLUSTRATION  
BY STEINMETZ  
DECORATIVE ILLUSTRATIONS BY KIMON  
AND A HOST OF OTHERS  
MANY OTHER INTERESTING FEATURES



No. 23. This is an excellent illustration of break-by-sense. For that reason it is shown here in spite of its use of capitals which are not easy-to-read.

The window hanger must work fast. Mostly it has to depend for its effect on a passing glance. The type arrangement that will get the sense of our words into the mind of the reader most quickly—and make them stick there longest—is the type arrangement we

**One new  
EDISON  
Diamond Disc  
RECORD**  
**a week will soon give  
you the world's  
best music**

No. 24

ought to use. Compare 24 and 25 for break-by-sense. 24 is nicely arranged. It looks well. But does it drive home the sense of the words as quickly as 25?

**One new  
EDISON  
Diamond Disc  
RECORD**  
**a week—  
will soon give you  
the world's best music**

No. 25

**There is no needle to change—nothing  
to wear out a record—in the NEW  
EDISON Diamond Disc Phonograph**

No. 26

**There is no needle to change—  
nothing to wear out a record—  
in the NEW EDISON  
Diamond Disc Phonograph**

No. 27

For another illustration of break-by-sense, compare 26 and 27. In 26 that word “nothing” at the end of the first line stops you. Somehow it doesn’t seem to make sense. Same with the word “NEW” on the second line. The staccato arrangement of 27—a phrase to a line and each line carrying the argument a step forward—enables you to take in the whole thing in a jiffy. Note also that easy reading is helped by aligning the last line with the name of which it is a part.

## SUBHEADS

SUBHEADS are used in advertising print for any one of the following reasons:

To accent the natural divisions of the story. To present a quick summary.

To put more life and sparkle into a plain type page. To avoid monotony.

To increase the number of places in the text at which the interest of the indifferent reader might be aroused.

The kind of type to choose for subheads, and how to arrange it, cannot be discussed in any arbitrary way. Too much depends upon the general character of the piece of print you are working on, the effect you want, and so on.

First let us take the type nearest at hand, that in which the main body of the text is set.

Every face of roman text type has five correlated series of alphabets:

(1) the roman lower case or small letters

(2) THE ROMAN CAPITALS

(3) THE SMALL CAPITALS

(4) *the italic lower case*

(5) *THE ITALIC CAPITALS*

I once had a book to make for a financial institution. It was complicated in its subject matter. It called for many subheads of varying emphasis. It had to be dignified—restrained in style. I found it possible to meet all these conditions by using only such emphatic types as were supplied by the regular fonts of the text type.

THE MAIN SUBHEAD WAS SET  
IN ROMAN CAPITALS

THE SECONDARY SUBHEAD WAS SET IN  
CAPITALS AND SMALL CAPITALS

SMALL CAPITALS ONLY, run into the body of the text, furnished the third degree of emphasis, while *The italic lower-case subhead*, run into the body of the text, supplied the fourth degree of emphasis.

The following suggestions apply chiefly to the booklet or catalog page.

*The italic subhead in the size of the text type* arranged on one or two lines and used as the main subhead, does not give sufficient contrast to the body type.

*Better use italic in a larger size*

It is not often necessary or desirable to use

*ITALIC CAPITALS FOR SUBHEADS*

Often you can get along without bold subheads by using for your display

**The text type a size or two larger  
than that used in the body**

A subhead in the style shown above may not always give enough contrast to the body type to catch the eye quickly. Then use a bolder type. Only remember that enough contrast is enough.

**A HEAD IN SMALL BOLD CAPITALS  
IS NEITHER ATTRACTIVE NOR EASY TO READ**

**The subhead placed on a separate line**

When this is aligned at the left instead of centered above the text it needs the space made by the indentation of the first text line to set it off more clearly.

**The flush subhead needing two lines will be more  
distinct if its second line is indented**

In that case the first text line will be better if set flush.

**Avoid too many bold subheads  
on a small page—particularly when there is only a  
slight sprinkling of text type between.**

**This sort of over-emphasis  
defeats itself. And it makes an unsightly page.**

The bold side-head of few words is useful for marking the beginning of a new thought. Particularly when, as in this paragraph, it is an incomplete statement.

THE SIDE-HEAD IN CAPITALS of the text type is not so easy-to-read as some of the heads shown before and should be used sparingly.

CAPITALS AND SMALL CAPITALS may occasionally be used with good effect for short side-heads. The best result is obtained by letter spacing the head as is done here.

*ITALIC CAPITALS* because of their decided incline do not make so pleasing or effective a side-head as some of those already shown.

*Italic lower case* larger than the text type offers another good treatment for the short side-head.

When it is necessary to use a rather full statement for a subhead it may sometimes be done by setting it with hanging indention in a larger size of the text face. This will be more easily read than the same amount of bold type and be less tiring to the eye.

Beginning the text immediately underneath it with a flush paragraph serves to emphasize the indention.

**Another way to avoid using too much bold in the long subhead. Set the important beginning words in bold of the same size as the text type. Set the rest of the head in the body type, all in hanging indentation and all double leaded, as is done here.**

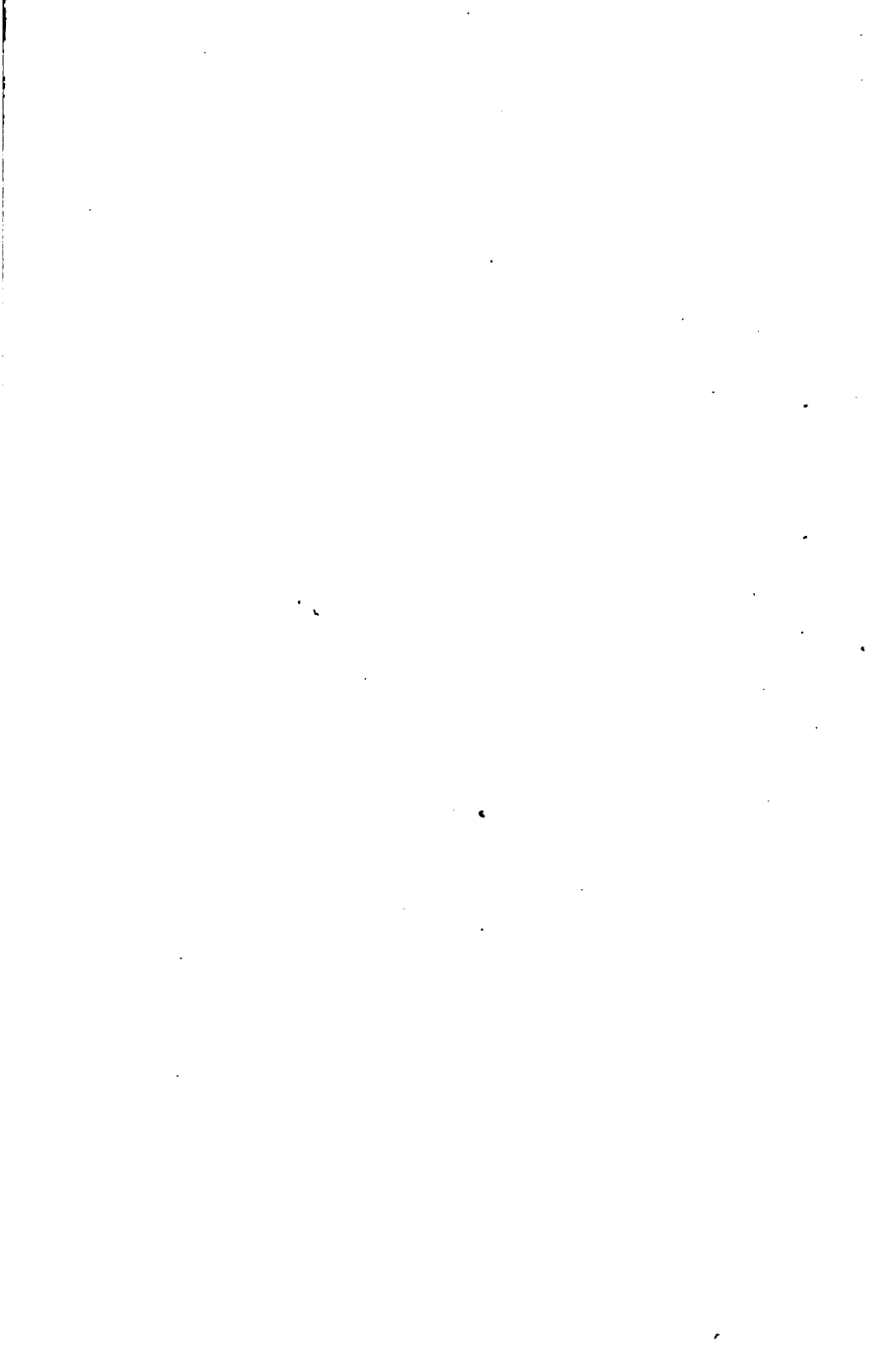
Begin the text immediately underneath it with a flush paragraph to emphasize the indentation.

**The cut-in head** Newspaper and magazine editors like and use this style a good deal. It is also found in many booklets and catalogs. But to my notion it is not so useful in advertising print as are some of the foregoing arrangements. The space that can be given to it on a page that is to look reasonably well is usually not large enough to allow for enough words in a proper size of type to obtain needed emphasis. And the sense of the words is often chopped up by having to set the type in so narrow a measure.

*Useful* The cut-in head consisting of one or two short words placed on one line, may be used with good effect as shown here.

Some of my objections to the cut-in head apply also to the marginal head. It does not catch the eye as readily as some of the foregoing styles. As the eye travels down the type page it is very apt to pay no attention at all to the marginal head, or to see it only after the text has been read. Moreover, it wastes space on the page that might be put to better use.

**The  
Marginal  
head**



## EMPHASIS BY USE OF WHITE SPACE

**BOLD** display type is not the only way of being emphatic in print. In a newspaper or magazine advertisement you may sometimes get a good deal more emphasis by the use of a large amount of white space, than by bold display.

Compare two magazine advertisements 28 and 29 I am not prepared to say that 29 is essentially more effective than 28. It is merely a different way of gaining attention. Neither do I mean to commend the **Munsey** page. That might easily have been just as emphatic as it is now with a less brutal typographic treatment.

30 and 31 again illustrate two different methods of emphasis. The Collier page is filled with large type which fairly squirms for lack of breathing space. While in the Kodak page (which has approximately the same amount of text) the liberal use of white space forces attention.

The Collier page illustrates a style of typography with which I have no patience. It is a needless irritation to the reader to set so short a piece of copy in type several sizes too large for the space, and then to jumble it all up by setting it in three different sizes of type. The smallest of these three sizes would have been plenty large enough for the entire piece of copy. Or at least everything below the first four lines might have been set in this smaller size.

---

# AN APRIL SHOWER OF GREAT SERIALS

---

**April 1** **The Brass Check**  
**BY GEORGE ALLAN ENGLAND**  
*The author of "The Alibi" writes a great criminal novel about an imaginative youth who picked up something that wasn't his.*

**April 8** **Thuvia, Maid of Mars**  
**BY EDGAR RICE BURROUGHS**  
*The creator of all the Tarzan Tales lets himself loose on a sequel to "Warlord of Mars," one of his greatest characters.*

**April 15** **This Woman to This Man**  
**BY THE WILLIAMSONS**  
*The authors of "The Lightning Conductor" begin this wonderful romance in the Savoy Hotel in London and conclude it out in Arizona.*

**April 22** **When the Devil Was Sick**  
**BY E. J. RATH**  
*How you will laugh at this hero who lived out as a connoisseur! Familiar then "One Captain Sam" and "The Man with the 44 Chest."*

**April 29** **Wolf Breed**  
**BY JACKSON GREGORY**  
*This novel is as full of the danger and daring of the Northwest as was "The Outlaw," one of this month's best sellers.*

---

## ALL-STORY WEEKLY

## 10 CENTS A COPY

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**THE FRANK A. MUNSEY COMPANY, 8 West Fortieth Street, New York**

Capr. Life Pub. Co.



Are You Worthy  
to be a reader of

*Life*

This requires a splendid intellect,  
a good disposition, considerable  
cultivation, a moderate sense of  
humor, lasting patience and a five-  
dollar bill.

### You Get

For a five-dollar subscription commencing December first

*Life* for one year.

The twenty-five-cent Christmas and Easter Numbers included.

A liberal education.

The handsome premium picture "Sunset" printed in colors ready for framing.

More original pictures every week than are published by any other periodical.

Charles Dana Gibson's exclusive drawings.

As much wit and humor as you ought to have.

Send us a list of friends to whom you would like *LIFE* to go as a Christmas present with a handsome Christmas card. We will send you full particulars of just how to achieve this glorious result.

OBEE THAT IMPULSE

Special  
Offer

Enclosed  
find One Dol-  
lar (Canadian  
\$1.15, Foreign  
\$1.25). Send *Life*  
for three months to

Open only to new subscribers; no sub-  
scriptions renewed at this rate.

*LIFE*, 34 West 3rd Street, New York

One Year \$5.00. (Canadian \$5.52, Foreign \$6.04.)

Chapters of modern history with the charm and readability of fiction are the feature articles Collier's is publishing on the big events of the war. In the next few weeks the latest experiences and conclusions of Frederick Palmer, Richard Washburn Child, Victor Murdock and Arthur Ruhl will be published. It is the work of men like these that has enabled Collier's to lead all American publications in covering the great war.

**Collier's** <sup>5¢ a copy</sup>  
THE NATIONAL WEEKLY  
426 West 13th Street, New York City

That earliest slight break in home ties—the morning when *the* boy or *the* girl first trudges off to school! From that day, the changes are rapid. Every year you note them. And, almost before you realize it, there comes the severer sundering of those ties, when John or Mary with a cheery “Will be home for Christmas, sure,” waves a stout farewell.

Both of you are choking back sentiment. And afterward—how pictures, showing all the rapid transitions, do help.

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.

**Bohemia** is here at its gayest and brightest—not the Bohemia of frayed cuffs and long hair, but the Bohemia of good-humored people, with an abounding desire to get a whole lot of real fun out of life and a knowledge of where to go to get it. They come here because they always get more than they expect.

**The Beefsteak Dinner**—with assorted relishes, Lynnhaven Bays, Dixie biscuits, thick steak broiled over hickory embers and served on toast, smoking baked potatoes, luscious lamb chops,

Alabama waffles and coffee—is served every night, from six to nine, in the Gardenia Grill, where the ragingest darkey band in town sings and plays you right out on the dancing floor. Whee!

## Reisenweber's

*Columbus Circle*

No. 32

Type needs a relief of white in and outside of it and round about it to invite the eye and make it easy-to-read. See Spacing (page 88) for a detailed discussion of this principle. Here I want to speak of the massing of white space to gain emphasis on a newspaper or magazine page.

It is well to remember that the most striking effect is not obtained by carefully distributing your whites throughout a given space as was done in illustration 32. It is obtained by massing white space in one or two places for such telling use as is shown by 33.

Bohemia is here at its gayest and brightest—  
not the Bohemia of frayed cuffs and long hair,  
but the Bohemia of good-humored people,  
with an abounding desire to get a whole lot  
of real fun out of life and a knowledge of  
where to go to get it. They come here be-  
cause they always get more than they expect.

**The Beefsteak Dinner** — with  
assorted relishes, Lynnhaven  
Bays, Dixie biscuits, thick steak  
broiled over hickory embers and  
served on toast, smoking baked  
potatoes, luscious lamb chops,

Alabama waffles and coffee—is  
served every night, from six to  
nine, in the Gardenia Grill,  
where the ragingest darkey band  
in town sings and plays you right  
out on the dancing floor. Whee!

**Reisenweber's**

*Columbus Circle*

No. 33

This massing of white space is particularly effective  
on a newspaper page.

It makes the advertisement pop.

**• 27 Years under one continuous management •**

**BANKING FOR 1916**

We cordially invite the people of Ogden and Weber county to join forces during 1916 with this strong, progressive bank.

Our conservative methods and our ample financial responsibility assure absolute safety for deposits, while our competent management and complete facilities enable us to render the most efficient, courteous and satisfactory service.

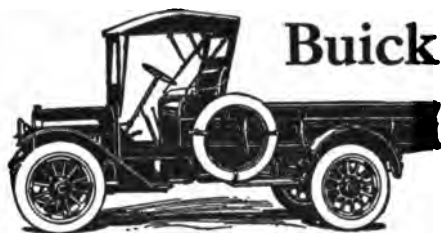
Our convenient location—Ried hotel corner—is an added advantage.

**OGDEN STATE BANK**  
CAPITAL & SURPLUS \$ 296,000.00  
**4% Interest compounded  
1/4 Quarterly on Savings**

No. 84

Compare 34 and 35. While there is plenty of large display type in 34 it doesn't look crowded. This is due to the sensible use of white. The larger and bolder body type of 35, crowded close to the borders, will not so readily invite the eye.

*Less display type, larger body type, but crowded 61*



**\$1350 Economical \$1350**

The Buick Commercial car is economical because it possesses a motor which utilizes every ounce of energy in the fuel consumed, and because its sturdy construction gives a guarantee of hard use without frequent trips to the repair shop. There is a wide margin of safety in this truck. It is made to use constantly and can be so used with no danger of delays due to faulty or weak construction. Upkeep expense, even under the hardest usage, has proven a small item in the operation of the truck.

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**Wothor Spoon-Jost Auto Co.**

**2304 WASHINGTON AVE.**

No. 85

# STOP THAT COUGH

## Before It Stops You

### Take Kemp's Balsam

The greatest epidemic of colds and grip this country has ever known is now sweeping over the United States and spreading in its path millions of cases of coughs and sore throats that slowly draw away the strength and energy of the entire body. Why take chances of ruining your general health when it is possible to remove every trace of the grip and the distressing cough that is liable to hang on for months or even longer. The tickling in the throat is relieved by the first dose of that old-fashioned cough syrup, Kemp's Balsam, which druggists have been selling for nearly half a century. Every package bears a printed guarantee that the purchase price will be returned if the medicine does not prove satisfactory. Is it worth trying?

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No. 36

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Slezak—on the  
Edison Phonograph  
in all beauty and  
glory of the living  
voice.

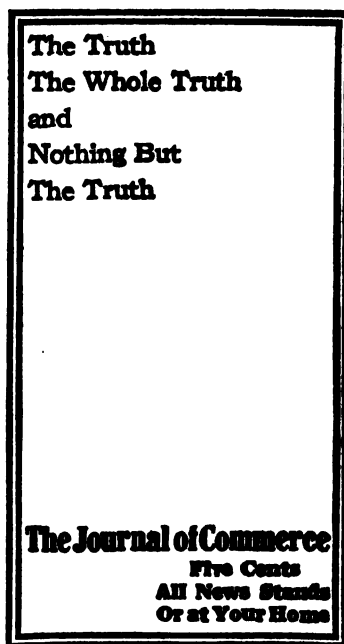
## JACOT'S

25 West 35th St. near Fifth Ave.

*Established in 1881.*

---

No. 37



No. 38

36, 37 and 38 are further illustrations of emphasis by massing white space.

## What will a man do for a drink ?

A bartender writes about what he has seen in saloons. When you get his story in **THE AMERICAN MAGAZINE** for March you will understand why the bartender himself does not drink.



## What will a man do for a drink ?

A bartender writes about what he has seen in saloons. When you get his story in **THE AMERICAN MAGAZINE** for March you will understand why the bartender himself does not drink.



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## What will a man do for a drink ?

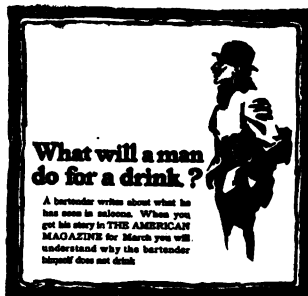
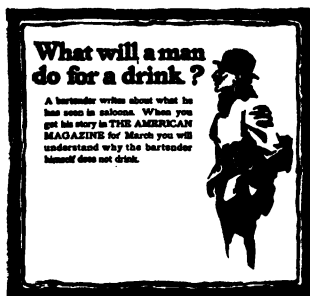
A bartender writes about what he has seen in saloons. When you get his story in **THE AMERICAN MAGAZINE** for March you will understand why the bartender himself does not drink.



## What will a man do for a drink ?

A bartender writes about what he has seen in saloons. When you get his story in **THE AMERICAN MAGAZINE** for March you will understand why the bartender himself does not drink.





No. 39

Here are ten different arrangements of the same piece of copy in the same space. They are shown here as an illustration of the variety of ways in which white space may be used effectively.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><b>2</b></p> <p>The cost of good typesetting is very little more than the cost of bad typesetting—just the price of skill and care in planning the work. And to print legible, understandable text, costs no more than to print the other kind.</p> <p>The increased money return from an advertisement or catalog that has been made easier to understand (as compared with the same text poorly typed), shows a very real profit on the expenditure for good</p> <p style="text-align: center;"><b>4</b></p> | <p style="text-align: center;"><b>2</b></p> <p>typesetting. I hesitate to venture an opinion as to the per cent of profit or the actual difference in dollars and cents.</p> <p>But if you will tell me the difference in value between a salesman who talks clearly and well and a salesman who don't, I'll tell you there is just that difference between salesman-ship-in-print that talks distinctly and that don't.</p> <p>It is my work to make type easy to read and your message easy to understand.</p> <p style="text-align: center;"><b>4</b></p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

No. 40

## THE MARGINS OF A BOOK PAGE

IF WE consider two facing pages of a booklet or catalog as a unit, we will get a more pleasing effect than if we look upon each page as a separate unit.

40 illustrates a good rule for margins: the smallest at the bind (1); a somewhat increased margin at the head of the page (2); a still larger margin at the outside edge (3); the greatest margin at the bottom (4).

Avoid the two extremes illustrated by 41 and 42. Make the type look easy. Give it enough air in which to breathe. Do not reduce the size of the type merely to have excessively large margins as in 41. Nor crowd large type so close to the edge of the paper that it makes the page uninviting as in 42.

[14]

The cost of good typesetting is very little more than the cost of bad typesetting—just the price of skill and care in planning the work. And to print legible, understandable text, costs no more than to print the other kind.

The increased money return from an advertisement or catalog that has been made easier to understand (as compared with the same text poorly typed), shows a very real profit on the expenditure for good

[15]

typesetting. I hesitate to venture an opinion as to the per cent of profit or the actual difference in dollars and cents.

But if you will tell me the difference in value between a salesman who talks clearly and well and a salesman who don't, I'll tell you there is just that difference between salesmanship-in-print that talks distinctly and that don't.

It is my work to make type easy to read and your message easy to understand.

No. 41

The cost of good typesetting is very little more than the cost of bad typesetting—just the price of skill and care in planning the work. And to print legible, understandable text, costs no more than to print the other kind.

The increased money return from an advertisement or catalog that has been made easier to understand (as compared with the same text poorly typed), shows a very real profit on the expenditure for good

[14]

typesetting. I hesitate to venture an opinion as to the per cent of profit or the actual difference in dollars and cents.

But if you will tell me the difference in value between a salesman who talks clearly and well and a salesman who don't, I'll tell you there is just that difference between salesmanship-in-print that talks distinctly and that don't.

It is my work to make type easy to read and your message easy to understand.

[15]

No. 42

EMPHASIS BY THE CHOICE OF  
APPROPRIATE TYPES

TYPE can suggest not merely by the words it spells,  
but by the appearance of the type itself, such things as:

|                   |                 |
|-------------------|-----------------|
| <i>femininity</i> | <b>Strength</b> |
| <b>Severity</b>   | DIGNITY         |

|                                                          |                          |
|----------------------------------------------------------|--------------------------|
| <b>I<br/>N<br/>E<br/>B<br/>R<br/>I<br/>E<br/>T<br/>Y</b> | <b>A N T I Q U I T Y</b> |
| <b>common sense</b>                                      | <b>ENTRAPMENT</b>        |

Since type can suggest certain things not merely by what the words *say*, but how they *look* in print, it is desirable that in the advertising of a jeweler, for instance, we choose a type that suggests the delicate workmanship of what he sells. We should not set his advertising in a type that suggests the product of an iron foundry.

**We might readily choose a type like this, for the advertising of high pressure pumps or dredging outfits. It suggests these things. But although this type can spell jewelry, veils and baby clothes, it is hardly fitted to suggest their character.**

*On the other hand, if we set our words about high pressure pumps or dredging outfits in a type like this, we scarcely convey our full meaning. This type does not suggest high pressure pumps and dredging outfits. Its delicacy does suggest jewelry, veils and baby clothes.*

Far be it from me to attempt a severe and fixed classification of types for the advertising of certain products. That would be absurd. Let me say only this: it will help the effect of an advertisement to choose a type that suggests something of the character of the product. And that is as far as I care to go.

And again it is not merely a question of what type face to use. It is as much a question of its size, its arrangement and the general layout of a piece of advertising. For instance, the same type face is used in 44 and 45 but in different sizes, in different surroundings. And hence with a difference of effect. It is appropriate in both places. And the same is true of 46 and 47.

*A HAND-MADE Paper from Fabriano, Italy*



# ETRURIA



THAT ETRURIA PAPER is so much used for fine books and private editions, implies its effectiveness for the announcements and booklets of the business to which printed matter of distinction is an urgent necessity because it must influence people of taste. In addition to letter-press (printed either dry or wet) it may be used for photogravure, gelatine and steel plate printing. This example is printed wet. For dry printing see specimen of ETRURIA PAPER in the smaller size

7

Size 10 1/2 x 15 1/2. Bulks about 5" to 500 sheet run. Case Work: Dignus

*Carried in Stock by*

**JAPAN PAPER COMPANY**

*Importers of High Grade Papers*

NEW YORK AND PHILADELPHIA

## YALE-marked LOCKS

We have said it before,  
but it will bear saying many times—

**"Every time you put into stock any Locks or Hardware bearing the name YALE, you add a very valuable asset to your business—the Yale reputation. Never overlook the fact that "The name Yale helps make the sale."**

**Y**ALE Locks are known and trusted the world over. They are easier to sell because of that reputation. And every day we are making it still easier for you to sell them by making them still better known.

The April magazines are carrying our message about "Yale-marked Locks" to your customers. We are driving home in our advertising the fact that "A Yale-marked lock is a lock that is absolutely the best for its purpose, whether

it is a simple padlock, a door lock or a complicated bank lock."

Every argument is on your side when you offer your customers Yale-marked Locks—the argument of well-earned reputation, the argument of quality, and the argument of right price, quality considered. There can never be any "come back."

How is your stock of Yale Locks? Are you in the position to supply every reasonable demand?



## *Why you should have a* **PIANOLA**

---

**WHY** should you have a Pianola? Why should you have books in your library? Why should you have pictures on your walls? Why should you have any of the refinements or advantages of present-day life?

Why? Because we are civilized beings, not living in the past, but in the present, and our civilization means culture—culture in the art of living and getting the most out of life.

You are obliged to have a piano of some kind in your home, are you not? Your home would not be furnished without one. Then, of course, you want a piano that is a real musical instrument—a piano that will furnish the music of which it is capable and for which it was intended and which will bring not only entertainment, but culture as well.

Frankly, isn't the piano in your home now hardly more than a piece of furniture? Is it a real musical instrument and do you use it as such?

Where is the music that you hoped for when you bought it? Where is the help you hoped it would furnish in educating your children? Where is the entertainment you believed it would supply?

Your piano is not meeting your expectations, is it? Your children may be learning to play on it by hand, and

so far so good, but it is not cultivating their knowledge of music—making them intimate with the greatest and finest and most elevating of the arts. Simply learning five-finger exercises and scales is not making your children familiar with Beethoven, Chopin, Liszt and Wagner and the great works that these masters wrote.

And your present piano won't give you a musical evening whenever you want it or need it. It won't enable you to play the things you hear in the theatre and at the opera, and those old familiar live-forever tunes you love, and the hymns of a Sunday night, for you and your children to sing.

You know it won't do all these things even if your grown-up daughter or your wife is a good, average performer. No pianist in the whole world, even the best, has a repertoire that includes a thousandth part of the music that has been written.

Why not look this thing squarely in the face. Your piano was all right as long as there was nothing better.

But there is something better now, and that is—the Pianola.

Let us be perfectly frank. Either consciously or unconsciously you have been holding some very erroneous ideas about the Pianola, or it would not be necessary to ask why you should have one.

Why wait longer to give some boy or girl this delightful comrade?



## Growing by *St. Nicholas*

**C**HILDREN grow by what they read. At this time next year many a boy and girl will have grown considerably by the ideals and ideas that they have found in their daily reading. Those who spend the year with *St. Nicholas* will grow happier and wiser every day.

Each month brings its new magazine—one hundred pages of entertainment and inspiration for children, little and big.

*St. Nicholas* is just commencing its fortieth year of friendship to all boys and girls. This book is its Almanac; sent to show you what a delightful comrade *St. Nicholas* will be for your young people next year.



**The Proud Miss O'Haggis**  
*By John Bennett*

The proud Miss O'Haggis  
May ride in her wagon,  
Her basket, or drag, or  
The park all the day;  
But she'd give all her leisure  
And wealth beyond measure  
For one half the pleasure  
Down Singlet's way.

When young Danny Gillman  
Drives Maggie Milligan  
Down Murphy's hill as he  
Is his "comrade."



A *St. Nicholas* Fable



## **II**

**Advertising print must get itself read**

**What makes type easy-to-read?**



## II

Advertising print must get itself read

### What makes type easy-to-read?

ADVERTISING print that by one means or another commands attention and then scares us off by the difficulty of reading its words, does not do its job.

When a reader is willing to listen patiently to something we want to tell him, the least we can do is to bend every effort towards an economy of his time and attention. Indeed, if we expect to hold his attention beyond the first sentence or two, we *must* use all our skill to make it easy for him. Reading should never look like the hard work it was to the man who wrote this letter to an advertiser:

“I have your booklet before me. This has the appearance of being an interesting booklet but it is not easy-to-read, and although I took it home to read at my leisure I gave up the task, as the types, particularly under an artificial light, refused to tell their story without a great effort on my part. I simply gave it up.”

This paragraph is not particularly easy-to-read. It has several faults, but chief of these faults is the poor choice of type face. The function of type is to be read but not all type is easy-to-read. Type designers are but human. There is opportunity for the exercise of judgment in the selection of the right face of type, not only to secure an appropriate and pleasing appearance, but also to secure proper legibility

This type cannot be read with comfort without a good pair of eyes. You have to guess at its hair lines. The instant visibility of every stroke in every letter is necessary to make type easy-to-read.

**Bold type is useful for emphasis but not for running text when there is much of it. It is not so easy-to-read as the lighter face in the next paragraph. Reading much of it at one time tires the eye. It gives to the booklet page an over-black, uninviting look.**

This paragraph by contrast is somewhat easier to read than those above. You may read it in less time and with less effort. The type is a better face for use as text. But the proper selection of the type face is by no means all there is to it. For example, try to read the next page as rapidly as your advertisement should be read if the reader is not to be discouraged or bored.

This page is RATHER DIFFICULT to read because of the *injudicious* USE OF CAPITALS AND *ITALICS*. *Improper use* of CAPITALS or *Italics*, even though the type face be good, DOES NOT CONDUCE TO EASY READING.

Let me have a little fun with the following quotation from DeVinne's *Plain Printing Types*, to demonstrate what he did *not* mean. Please don't blame DeVinne for the way this paragraph is set—I did it.

"The *poverty* of all other alphabets in *single* or *double* series is in *marked contrast* with the affluence of the *five* correlated series of the ROMAN ALPHABET, which enable the *writer* or *printer* to make EMPHASIS, DISPLAY, or *DISTINCTION* without a change of size or the violation of typographical propriety. The *judicious* alternation of CAPITALS, SMALL CAPITALS, *Italic* and lower-case makes printed matter readable and *rememberable*."

On page 47 I have shown to what good use we can put the richness of the roman alphabet.

Would you care to read many pages of a book set like the next page?

**THE DICTIONARY** is a remarkable book. And by no means the least remarkable thing about a good dictionary is the skill and care with which it is put into type so that you may readily comprehend its text.

A dictionary is such a familiar thing that you may never have realized how much your life has been lengthened by the printer, nor how much of your knowledge you really owe to the printer rather than to the learned graybeard who gave the printer his facts.

The other day some statistician figured out how many years popular education had been retarded through giving all the school children a holiday for an afternoon. It would be amusing, if possible, to figure for the other side of such a ledger, the years of time the dictionary saves, a few seconds at a time, by so quickly giving up its store of knowledge in a way to be so quickly comprehended.

A good dictionary, by proper use of type, not only saves time but facilitates comprehension.

And here we reach the moral of my tale. Not a day passes but I see countless catalogs, order blanks, coupons and such things that sorely need dictionary treatment. A vast deal of advertising matter is a jumble of information which could be made much more profitable by type that helped the reader to understand it.

The increased money return from an advertisement or catalog that has been made easier to understand (as compared with the same text poorly typed), shows a very real profit on the expenditure for good typesetting.

For an illustration of a very bad practise in typesetting see the lower part of 48. I cannot imagine anything more irritating to a reader or more destructive of interest than to have to follow a piece of type in its tortuous windings around an illustration. Very little could have been done to improve this in the narrow typespace between the pictures. I am here arguing against the designing of advertisements or booklet pages that call for this kind of type arrangement. It is done often enough too, when there is plenty of space to set the type in some sort of alignment. The page you are now reading has purposely been set in two columns with the illustration centered, to call your attention to

another bad practice—setting type in too narrow a measure for comfortable reading. Note the number of broken words, the wide letter-and-word spacing to which the compositor had to resort because of the narrow column. There is no reasonable excuse for this. Centering the illustration on the page does not help anything. It might better be placed to one side. Then the space now occupied by the two narrow columns could be used to set the type in single column with a line long enough to permit of good composition. It would be easier to read than the two thin trickles of type that now run down this page.

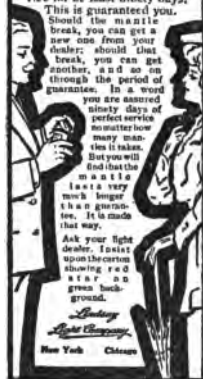
When you buy the ordinary, unguaranteed gas mantle you take a chance. If it breaks from handling or from use, you are out the price of it; when you buy

**The**  
*Lindsay*  
**Guaranteed Gas Mantle**  
*The Perfect Gas Mantle with the Real Guarantee*

you buy perfect lighting service for at least ninety days. This is guaranteed you. Should the mantle break, you can get a new one from your dealer; should that break, you can get another, and so on through the period of guarantee. In a word you are assured ninety days of perfect service no matter how many mantles it takes. But you will find that the mantle lasts very much longer than a guarantee. It is made that way.

Ask your light dealer. Insist upon the screen showing red star on green background.

*Lindsay*  
*Light Company*  
New York Chicago



Another point is size. A type may be too protuberant for the space it has to occupy. A very large type—this, for example—finds this diminutive page width a veritable bed of Procrustes. While

this page goes toward, if not to, the other extreme. The preceding page is an exaggeration of the difficulties encountered in the use of too large type. You might think that the larger the type the easier it would be to see it and read it. But this is by no means the case. Type can be too large for its purpose as well as too small. On a page measure no wider than that used for the opposite page, the use of very large type makes the lines too short to be easily read and breaks many words which the dictionary divides into syllables but the eye does not. This page is an example of the opposite extreme. The type is much too small and crowded. It takes a good pair of eyes—or specs—to read such small letters easily. A single line is so long a journey for the eye to travel that the jump back to the next line is not made with rapid certainty. It is a distinct effort to keep your place. And perhaps the worst fault of all, from an advertiser's point of view, is that such a solid block of type as this page, is not inviting. If you are reading it, it is only because you are interested in what I am saying—sufficiently interested to go to considerable trouble to read it. Nor is this page an overdrawn horrible example. A glance at any current magazine, at the advertising literature that came to your desk this morning, will show you an example quite as bad. In an advertising department such typography is often the result of lack of co-operation. Text is written without regard to the space in which it is to be set. Layouts and illustrations are made without regard to the text. And then the poor printer, between the devil and the deep sea, resorts to 8-point.

And yet I have been told time and again by advertising men that people will read any sort of type in any old size, even to the smallest, provided what they are given to read be interesting enough. I do not believe this to be true and I am still less inclined to believe it when I see publisher after publisher who does not give away what he prints but gets real money for it, advertising his books like this: *Printed in large, clear type.—Absolute clearness of print.—Printed on the finest quality of paper in large type from new plates, etc.—The print is large and handsome.—The text is printed from the beautiful font of Caslon type, large size.—Attractively presented in large clear print.—For the first time American book-lovers are offered large type standard books.—The text is printed from bold, clear type.*

I quote these phrases from a collection of twenty-six advertisements which I once made, showing a striking unanimity of opinion on the part of publishers about what the public wants in its books. Note the insistence on two words: large and clear.

Even newspaper readers rebel occasionally as in this quotation from a letter to the Editor: *"I am a reader of the Evening Sun ever since it was published and the only fault I can find with it as years pass by is that it would be pleasant if some of the print were larger."*

**P**RINTED matter must be more than readable—it must be easy-to-read. This is particularly true of advertising literature. In that case it is more important to you than to your readers that your printed words be read. It is to your unquestioned advantage to have your printed matter as easy-to-read as thought and skill can make it.

With the right type face chosen and the right size determined, the question of readability is still unsettled. Margins, space between letters, between words and between lines are almost, if not quite, as important.

Some folks think that the setting of a book page [of “straight matter” is the easiest thing a compositor does. To my notion it is the severest test of his ability. To do a good job he has to decide questions about spacing with almost every line he sets. And you will realize what that means when we come to talk about spacing a few pages further on.

Consider this page. It is set in a good book face. The size is about right, but the uneven color, the lack of leads and the inequality in letter and word spacing make it harder to read rapidly and also less pleasing to the eye than the page opposite.

This page I should call a good page. There is nothing remarkable about it. If you were not interested in the subject I am discussing you would say that it was a very commonplace page.

But isn't it easy-to-read? At least by comparison with some of the preceding pages?

And those preceding pages do not exaggerate the common processes of typesetting except to call attention to their obvious faults.

You will have noted that the type used on this page is the same face and the same size as that on pages 81, 83 and 86.

What makes this page look so different?

The margins on this page are better. The lines of type are a little shorter. There is more white between each line. There is an avoidance of letter spacing. There is more uniform word spacing.

The reason we put words into type is to have them read. We should not be willing to take easy readability for granted, but should rather be willing to take any amount of pains to discover whether our advertising print is as easy-to-read as it might readily be.

Let me quote again from DeVinne:

"It is the correctness and the careful arrangement of text-matter more than any novelty in plan, grace in display, or skill in decoration that give distinction to any book. Next to clearness of expression on the part of the author comes clearness in its reproduction by the printer."

## SPACING

SPACING is probably the most difficult problem in type arrangement. It is the last thing anyone ever learns to do well. Every piece of type composition has its peculiar problem to be worked out and I cannot hope to tell you how to solve them all. I will try only to indicate the purpose of spacing and how its right use helps to get attention for advertising print, makes it easy-to-read and easy to understand.

By spacing I mean the placing of pieces of type metal of varying degrees of thickness between single letters of type, between words, between lines and between paragraphs.

### LETTER SPACING

WHAT makes these two words letter spacing look so different from the other words in the same line? It is because I have placed spaces between the single letters while there are no spaces between the letters in the other words.

Does this letter spacing serve any useful purpose? It is often used to avoid a bad break in a word at the end of a line. But that excuse for letter spacing is not good enough. Look at page 86 where I have purposely used letter spacing to demonstrate that it makes print hard to read. And that is a good enough reason for avoiding it. Get as good word spacing as you can, but when you have to choose between letter spacing and wider word spacing, put the space between the words.

The letter spacing of the lower-case letters in a large display line, say 30 or 36-point type, is not objectionable.

Is there any time when the letter spacing of text type is desirable? Yes, small capitals very often need this space for increased legibility. See how in illustration 59 on page 107 the letter spacing of the capital and small capital side-heads emphasizes them and makes them immediately distinguishable from the other type.

Again capital letters have frequently to be spaced for greater legibility, particularly in the large display sizes. Only take care to use spacing with discretion. A word should look like a word and not like a collection of single letters. Compare the following examples:

### HANGINGS AND RUGS

This line is set solid

### HANGINGS AND RUGS

This line is slightly letter spaced.  
Note that the space between the words has also been increased.

### H A N G I N G S A N D R U G S

This is the wrong way to use letter spacing. The eye has to pick up the individual letters and tie them together to make a word, which is tiring to eye and brain and hence not useful in advertising.

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B O S T O N

*Noted Cuisine*  
*All Outside Rooms*

H O T E L  
L E N O X

*Back Bay Station*  
*Center Theatre-Shopping*

B O S T O N

---

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No. 49. The bad practice of forcing blocks of type into arbitrary shapes to "square up" is discussed on page 93.

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BOSTON

*Noted Cuisine*  
*All Outside Rooms*

HOTEL  
LENOX

*Back Bay Station*  
*Center Theatre-Shopping*

BOSTON

---

---

No. 50. The same type as that used in 49. The italic lines are set solid and centered; the capital letter lines are letter spaced, but not so much as in 49. HOTEL is set smaller to give LENOX better display by contrast.

## WORD SPACING

WHEN words are spaced as in this paragraph, it is like setting each word off by itself to be looked at separately. That makes reading more difficult. And when words are wide spaced in one line and closespaced in the next, the reader may not know just what is the matter, but he knows that the print is not so easy-to-read as it would be if set as in the following paragraph.

The closer spacing of the words in this paragraph not only makes a sightlier page but also makes print easier to read. And it really saves space to set words reasonably close—space that you can use to better advantage between lines of type. Note for instance, the difference between the two lines that follow:

First and last make it easy for the reader.

First and last make it easy for the reader.

There is no real need for the usual wide space before the beginning of a new sentence. Compare the wide space that precedes the beginning of this sentence with the narrow space before the beginning of the next. This space is enough. The period and the capital letter in addition to the usual word-space mark clearly the beginning of a new sentence.

This is a good place to raise my voice against the common practice of “squaring up” one line with another line which does not contain the same number

of letters; and of forcing blocks of type into arbitrary shapes when their words do not naturally work out that way.

Look at 49, in which every line is squared up with every other line. Compare with 50 in which the same type is properly spaced. Don't let's play tricks with type that hurt its readability and add nothing of value to our advertising.

***Some of the Larger Users, Owning 15 or more White Trucks***

|                                               |     |                                                           |     |
|-----------------------------------------------|-----|-----------------------------------------------------------|-----|
| B. Altman & Company . . . . .                 | 67  | Mandel Brothers . . . . .                                 | 17  |
| Armour & Company . . . . .                    | 82  | National Casket Company . . . . .                         | 15  |
| Associated Bell Telephone Companies . . . . . | 83  | New York Board of Fire Underwriters . . . . .             | 16  |
| Atlantic Ice & Coal Corporation . . . . .     | 15  | Oppenheim, Collins & Company . . . . .                    | 21  |
| Atlantic Refining Company . . . . .           | 91  | Frank Parmelee Company . . . . .                          | 18  |
| City of Baltimore . . . . .                   | 15  | City of Pittsburgh . . . . .                              | 15  |
| Boggs & Buhl, Inc. . . . .                    | 25  | The Rosenbaum Company . . . . .                           | 34  |
| City of Boston . . . . .                      | 25  | Schulze Baking Company . . . . .                          | 21  |
| City of Cleveland . . . . .                   | 19  | W. & J. Sloane . . . . .                                  | 19  |
| Cleveland-Akron Bag Company . . . . .         | 19  | Standard Oil Company of California . . . . .              | 23  |
| Coca Cola Bottling Companies . . . . .        | 39  | Standard Oil Company of Indiana . . . . .                 | 126 |
| Gimbel Brothers . . . . .                     | 39  | Standard Oil Company of New York . . . . .                | 119 |
| Glacier Park Transportation Company . . . . . | 39  | Standard Oil Company of Ohio . . . . .                    | 18  |
| B. F. Goodrich Company . . . . .              | 17  | Stern Brothers . . . . .                                  | 19  |
| Gulf Refining Company . . . . .               | 163 | Supreme Baking Company . . . . .                          | 23  |
| Joseph Horne Company . . . . .                | 46  | Union Oil Company of California . . . . .                 | 26  |
| Kaufmann Brothers . . . . .                   | 46  | United States Government Post Office Department . . . . . | 199 |
| Kaufmann & Bear Company . . . . .             | 46  | Ward Baking Company . . . . .                             | 23  |
| Los Angeles Brewing Company . . . . .         | 15  |                                                           |     |

***The Above 37 Owners Operate a Total of 1571 White Trucks***

**No. 51**

***Some of the Larger Users, Owning 15 or more White Trucks***

|                                           |    |                                               |     |                                                           |     |
|-------------------------------------------|----|-----------------------------------------------|-----|-----------------------------------------------------------|-----|
| B. Altman & Company . . . . .             | 67 | B. F. Goodrich Company . . . . .              | 17  | The Rosenbaum Company . . . . .                           | 34  |
| Armour & Company . . . . .                | 97 | Gulf Refining Company . . . . .               | 163 | Schulze Baking Company . . . . .                          | 22  |
| Associated Bell Telephone Co's . . . . .  | 96 | Joseph Horne Company . . . . .                | 43  | W. & J. Sloane . . . . .                                  | 19  |
| Atlantic Ice & Coal Corporation . . . . . | 15 | Kaufmann Brothers . . . . .                   | 46  | Standard Oil Co. of California . . . . .                  | 23  |
| Atlantic Refining Company . . . . .       | 91 | Kaufmann & Bear Company . . . . .             | 46  | Standard Oil Co. of Indiana . . . . .                     | 123 |
| City of Baltimore . . . . .               | 15 | Los Angeles Brewing Company . . . . .         | 19  | Standard Oil Co. of New York . . . . .                    | 113 |
| Boggs & Buhl, Inc. . . . .                | 25 | Mandel Brothers . . . . .                     | 17  | Standard Oil Co. of Ohio . . . . .                        | 18  |
| City of Boston . . . . .                  | 25 | National Casket Company . . . . .             | 15  | Stern Brothers . . . . .                                  | 19  |
| City of Cleveland . . . . .               | 19 | New York Board of Fire Underwriters . . . . . | 16  | Supreme Baking Company . . . . .                          | 24  |
| Cleveland-Akron Bag Company . . . . .     | 19 | Frank Parmelee Company . . . . .              | 18  | Union Oil Company of California . . . . .                 | 26  |
| Coca Cola Bottling Companies . . . . .    | 41 | City of Pittsburgh . . . . .                  | 15  | United States Government Post Office Department . . . . . | 199 |
| Gimbel Brothers . . . . .                 | 39 |                                               |     | Ward Baking Company . . . . .                             | 23  |
| Glacier Park Transportation Co. . . . .   | 39 |                                               |     |                                                           |     |

***The Above 37 Owners Operate a Total of 1630 White Trucks***

**No. 52**

Another form of the squaring-up habit is pulling apart related information and drawing it together again with a line of dots or dashes, called "leaders," as in 51.

This list of truck users appeared at the bottom of a full page magazine advertisement. The desire to square up this list with the main body of type above it resulted in what you see in illustration 51.

52 shows this same list clipped from this same advertisement in another publication, in which the list was much more sensibly handled in three columns. Note the compactness of 52 as compared with 51. If 51 could not have been set in three columns, at least the figures could have been moved over much closer to the name of the firm to which they apply, as was done in 52. Then the two columns could have been centered on the type above instead of being squared up with it.

I prefer not to use leaders when the type will be just as clear without them. Note how this was managed in illustration 12 as compared with 11.

In arranging tabulations and price lists, remember the reader's convenience. Do not make his eye jump back and forth from one end of the page to the other to tie up his information. It will be easier for him if you set related facts as closely together as possible.

## LINE SPACING

WHY does your eye find this paragraph less inviting than those that follow? Isn't it because those below look easier to read? They are. The lines you are now reading are set solid. There is no space between these lines except that provided by the shoulder of the type itself. And that is not enough for a type like this.

Between the lines of this paragraph a 3-point lead has been placed to give the relief of white that type needs to make it easy-to-read. There is no fixed rule about the proper amount of space to place between lines. It depends on the type face and the size you are using. Less leading for small types; more leading for large types. More leading for black-face types than for those of lighter face.

When you are using the same size of type throughout a booklet give it all uniform leading. Do not double-lead on one page to make the type come to a required depth. Nor take out all the leads on another page to make the type come within a given space. This is an unworkmanlike way of overcoming a difficulty. It looks slovenly and hurts the invitingness of your print. There is no good reason why type should fill a certain depth of the booklet page. No objection whatever to leaving part of a page blank. This white may give your booklet just the breathing space it needs. Read again on page 13 what I said about the selection of type for booklets.

On the other hand uneven spacing between lines is

often essential in setting display matter. Note particularly how the uneven spacing in 54 clearly indicates at a glance that the line "Wednesday and Thursday" has nothing to do with "The Strange Case of Mary Page," a point that is left somewhat in doubt in 53.

**Tuesday**  
**Henry B. Walthall**  
**In the second episode of**  
**"THE STRANGE CASE**  
**OF MARY PAGE"**  
**Wednesday and Thursday**  
**Vivian Martin**  
**In the dramatic masterpiece**  
**"MADAME X"**

No. 53

**Tuesday**  
**Henry B. Walthall**  
**In the second episode of**  
**"THE STRANGE CASE**  
**OF MARY PAGE"**  
**Wednesday and Thursday**  
**Vivian Martin**  
**In the dramatic masterpiece**  
**"MADAME X"**

No. 54

Headings for text matter should be so spaced that they will show unmistakably to which section of the text they belong, whether to the paragraph above or below.

**A heading with uniform line spacing  
does not indicate this clearly**

This is a common fault in setting subheads. Details of this sort are important. They help to make print easy to understand.

**No doubt about the connection  
of this heading with the paragraph below**

There should be more space above the head to show the break in thought, and less space below to tie it up with the text to which it calls attention.

## PARAGRAPH SPACING

DE VINNE remarks that: "White space is required to make printing comprehensible. A new chapter is identified at once by a larger allowance of blank at the top of that page. A change of importance in the subject-matter of the text, like that of a document, extract, or letter, is more plainly indicated by putting a full blank line before and after the insert. A change of minor importance is indicated by putting a small square of white, known as the em quadrat, at the beginning of a new paragraph. This petty square of white makes a break in the regular outline of the page which arrests attention."

Note that the first line of the paragraph above is set flush with the lines below it. It has not the usual paragraph indention. It does not need it because it is the beginning of a new section and the white space that surrounds it is a sufficient indication of the break in thought. The paragraph you are now reading is set with an em indention which it needs to make the break on the page that "arrests attention."

This paragraph is too widely indented. It does not help the looks of the page and makes nothing clearer.

¶ Remember what paragraph indention is for. We lose the value of it when we fill up the white space with an ornament like that used in this paragraph.

The flush paragraph with no extra white space above it does not get attention as quickly as the indented

THE increase in her national debt should encourage the development of her vast but hitherto almost untouched natural resources, so that that debt may be promptly and easily paid.

THE tremendous effort being put forth to manufacture munitions and supplies for her armies should mean the establishment of a domestic manufacturing organization incomparably superior to any that existed before the war.

THE decrease in State revenue due to the abolition of the vodka traffic has been accompanied by an unparalleled increase in savings bank deposits and efficiency of labor.

THE withdrawal of the Teutonic organization that, before the war, practically conducted the industry and finance of Russia at first almost paralyzed the operation of the Empire, but taught the people the folly of depending in peace too much on citizens of a foreign country which might become at any time an enemy power.

[3]

No. 55

paragraph. It is simply one more method of squaring up type composition of which I have already spoken. The flush paragraph is properly used with white space above it to indicate the beginning of a new thought; as in illustration 55.

On page 104, I speak of the desirability of breaking up a page into "easy eyefuls of type" by the use of short paragraphs.

Some advertisers carry this idea too far and give their print a disjointed look by putting a good deal of extra white space between paragraphs closely related in thought—as is shown on this page.

The common-sense use of spacing in advertising print means to place together ideas closely related in thought and to keep apart ideas not closely related in thought.

In illustration 55 you will note that each paragraph deals with a separate idea. Space between the paragraphs is therefore used as a valuable means of getting attention for each different piece of information. It is a mode of emphasis which takes the place of the subhead when the subhead is not wanted.

### **III**

**Advertising print must get itself understood**

## **Aids to Comprehension**



### III

#### Advertising print must get itself understood

## Aids to Comprehension

ADVERTISING print to do its job well must not only command attention; must not only get itself read—it must also get itself understood. I have already had a good deal to say about arranging type so that it gets itself understood. Under the heading of Break-by-sense, for instance, beginning on page 40. This is an important aid to comprehension.

Consider for one thing the vast field for improvement in the arrangement of catalog matter. The catalog like the dictionary, or any other book of reference, should give up its store of information with rapid certainty. Might we not profitably give more time than we do to devising better aids to comprehension for our catalogs?

The illustrations that follow do not apply only to catalog material. They are meant for every sort of advertising print that needs to get itself understood in the least time and with the least effort on the part of the reader.

Before I illustrate some of these aids to comprehension, let me first say a word about the breaking up of a page into easy eyefuls of type.

THE JOYOUS HEART

transparent shadow over her eyes; then coming back to his face: "Oh, it is you! You've taken care of it."

"Cousin Anne sent some one every year to clear it up."

"Yes, she always did that."

"But I told her at last that I'd attend to it. I thought I'd leave a good many things to grow as they would, and simply keep the briars from overrunning the place. If you wish, Vella, I'll clear——"

"No, no, I would not have it changed, never. Did you know—come"—she moved before him—"did you know there was a sweet-briar on my mother's grave?"

He nodded as she looked back at him.

"You planted it there! I didn't know—I didn't think you'd be so good, Elmore."

"I don't know that I was 'good.' " Elmore's voice had a growling sincerity. He stood staring down at the little lusty, aromatic bush. "I always thought what they tell about her was something that lifted women. There was one—with all that beauty, too, was true to her husband, too pure and true to live on when—look at the way you see them, marrying one man after another! She wanted to die."

[ 33 ]

No. 56

Have you ever watched people at a library selecting books for home reading? Other things being equal, if they see enough pages that look like illustration 56, which promise interesting dialogue, they are much more apt to put the book under their arm and walk away with it, than if they see too many solid pages like 57, which always suggest hard work.

## THE JOYOUS HEART

hearty practicalities of the everyday world, though gaiety and the pride of life still colour their days, yet the whole inward consciousness is continually shot with threads of pain from the past. Vella had grown patient under her own experience; the strange thing now as she sat here was the cessation of all stings and scourgings; she was full of peace; she remembered, yet she was full of peace. Even that curiously physical pang that always caught her as her own last words to Elmore rang in her ears, even that dwindled to nothing now. All that pertained to herself seemed to take its small place in a great far prospect, a prospect that was fair inasmuch as it was great and far. And Sarah's life and Dr. Lee's bloody, squalid end, and many a sorrow and sin of the living and of the dead rose before her mind and yet seemed lost, transformed by an outlook so broad that they grew small, and by a light so soft that they were softened. All lay quiet in a beauty that overflowed even the despised present. Sorrow showed noble, and the bitter, the black, even the pettily mean grew pathetic. What did it signify to see things so? Was not evil evil? The thought only glanced her mind; she was not one to feel she must square a blessed experience with any doctrine;

[ 263 ]

## No. 57

This is an important point in advertising typography, and many are the devices used to relieve the too solid look of a page. Sometimes this is done with pictures, sometimes with subheads, often by cutting up the matter into shorter paragraphs, or by a combination of all three.

## TABULATION

IT SHOULD require little demonstration to prove that certain kinds of information will be more easily understood and remembered if presented in tabular form instead of the running paragraph.

Compare 58 and 59. The book for which 59 was designed is intended not alone for a single reading but for constant reference. Its information must therefore be so clearly arranged that the reader may find the particular item he wants without loss of time or patience. You can see for yourself how much easier it is to get the information you want from 59 than to dig it out of 58.

### METHOD OF OPENING ACCOUNTS

Individuals should file: (a) Specimen of their signature; (b) Letter giving instructions as to: (1) Statements (2) Method of crediting their accounts (3) Any particular matters which they desire cared for.

Guardians should file: (a) Certified copy of letter of guardianship; (b) Specimen of signature.

Trustees should file: (a) Certified copy of decree of Court appointing the trustee, if the trust was by Court appointment; (b) Certified copy of will or deed of trust evidencing their authority. [In some cases the original deed of trust should be exhibited; (c) Specimen of signature.

## **METHOD OF OPENING ACCOUNTS**

**INDIVIDUALS** should file:

- (a) Specimen of their signature.
- (b) Letter giving instructions as to:
  - 1. Statements.
  - 2. Method of crediting their accounts.
  - 3. Any particular matters which they desire cared for.

**GUARDIANS** should file:

- (a) Certified copy of letter of guardianship.
- (b) Specimen of signature.

**TRUSTEES** should file:

- (a) Certified copy of decree of Court appointing the trustee, if the trust was by Court appointment.
- (b) Certified copy of will or deed of trust evidencing their authority. In some cases the original deed of trust should be exhibited.
- (c) Specimen of signature.

Consider SAFEPAK for wrapping, case-lining, crate-lining, car-lining, bale-lining and flat-car sheathing and covers.

Because SAFEPAK is more than waterproof—it is stormproof, soakproof, dampproof, greaseproof, mildew-and-rustproof, airtight, dustproof, dirtproof, verminproof, smellproof, it has no smell.

In rolls, sheets, strips, bags and ready-to-use case-linings made-up to fit your cases.

---

No. 60

Compare 60 and 61. See how each use and each quality of Safepack is more sharply defined by its arrangement in 61.

**Consider SAFEPAK for:**

|              |                               |
|--------------|-------------------------------|
| wrapping     | car-lining                    |
| case-lining  | bale-lining and               |
| crate-lining | flat-car sheathing and covers |

**Because SAFEPAK is:**

*more than waterproof*

|                      |                 |
|----------------------|-----------------|
| —it is stormproof    | dustproof       |
| soakproof            | dirtproof       |
| dampproof            | verminproof     |
| greaseproof          | smellproof      |
| mildew-and-rustproof |                 |
| airtight             | it has no smell |

**In rolls, sheets, strips, bags and ready-to-use case-linings made-up to fit your cases**

Some kinds of facts presented like this:

Among other RUSSIAN PRODUCTS may be mentioned: apples, apricots, asbestos, barley, caviar, cement, chemicals, cherries, coal, copper, corn, dairy products, dates, fish, flax, furs, game, gold.

---

No. 62

are not so easy to grasp and to remember as when the same facts are presented like this:

Among other RUSSIAN PRODUCTS may be mentioned:

|          |                |       |
|----------|----------------|-------|
| apples   | chemicals      | dates |
| apricots | cherries       | fish  |
| asbestos | coal           | flax  |
| barley   | copper         | furs  |
| caviar   | corn           | game  |
| cement   | dairy products | gold  |

---

No. 63

**This way of saying it in print does not invite reading:**

**A Few of the Things for which  
Simple Directions are Given**

Adjust any make or model of carbureter.—  
Put electric machinery together right.—  
Make a noisy engine run quietly.—Trace  
wiring and locate breaks.—Time poppet,  
sleeve or rotary valves.—Locate grounded,  
short circuited or worn wires.—Keep trans-  
mission from coming out of gear.—Locate  
starting and lighting trouble by looking at  
the ammeter.

---

No. 64

**This clearer way of arranging the same facts invites  
the eye and helps understanding:**

**A few of the things for which  
simple directions are given**

Adjust any make or model of carbureter.  
Put electric machinery together right.  
Make a noisy engine run quietly.  
Trace wiring and locate breaks.  
Time poppet, sleeve or rotary valves.  
Locate grounded, short circuited or worn  
wires.  
Keep transmission from coming out of gear.  
Locate starting and lighting trouble by look-  
ing at the ammeter.

---

No. 65

This is arranged for looks:

---

**BEECH-NUT PACKING CO.**

**CANAJOHARIE, NEW YORK**

**Makers of**

**Famous Beech-Nut Bacon; Beech-Nut Peanut Butter;  
Beech-Nut Tomato Catsup; Beech-Nut Chili Sauce;  
Beech-Nut Mustard.**

**Also the Beech-Nut Jams, Jellies and Marmalades—  
Grape, Crab-apple and Red Currant Jellies; Strawberry,  
Red Raspberry, Blackberry, Damson Plum and Peach Jams;  
Orange Marmalade; Beech-Nut Confections  
—Chewing Gum and Mints.**

**ASK YOUR DEALER**

---

No. 66

While this is the same text arranged for easier comprehension:

---

**BEECH-NUT PACKING CO.**

**CANAJOHARIE, NEW YORK**

**Makers of**

**Famous Beech-Nut Bacon    Beech-Nut Peanut Butter  
Beech-Nut Tomato Catsup   Beech-Nut Chili Sauce  
Beech-Nut Mustard**

**Also the Beech-Nut Jams, Jellies and Marmalades:  
Jams: Strawberry, Red Raspberry, Blackberry, Damson  
Plum and Peach**

**Jellies: Grape, Crab-apple and Red Currant**

**Marmalade: Orange**

**Beech-Nut Confections—Chewing Gum and Mints**

**ASK YOUR DEALER**

---

No. 67

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b><u>What We Have Had—</u></b><br/> <small>(This includes 1900)</small><br/>         Tariff tinkering for political ends.<br/>         Five tariff revisions in twenty-three years.<br/>         Confidence shaken.<br/>         Business demoralized.<br/>         High money loans.<br/>         Millions of workers unemployed.<br/> <b>NOBODY SATISFIED (Are YOU?)</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <p><b><u>What It Will Do—</u></b><br/>         Stop lobbying and log-rolling.<br/>         Bring out all the facts.<br/>         Reduce unemployment.<br/>         Establish confidence.<br/>         Stabilize business.</p> <p><b><u>Your Part—</u></b><br/>         Write to your Congressman.<br/>         Write to both your Senators.<br/>         Tell them <b>YOU</b> want a permanent, non-partisan Tariff Commission.<br/>         Your Postmaster will give you their addresses.</p> <p><b><u>Who Wants a Tariff Commission?—</u></b><br/> <small>(Quoted 1900)</small><br/>         The Chamber of Commerce of the U. S. wants it.<br/>         The American Federation of Labor wants it.<br/>         The National Grange wants it.<br/>         Hundreds of organizations, including business, agriculture and labor, want it.<br/>         They have said so.<br/>         Others are saying so every day.<br/>         Thousands of good citizens want it.<br/>         Many of them are working for it.<br/>         The names of a few are over the page.<br/>         They are good names.</p> |
| <p><b><u>What We Need—</u></b><br/> <small>(Also what YOU want)</small><br/>         A sane and permanent tariff policy.<br/>         A scientific adjustment.<br/>         More common sense, less politics.<br/>         All the facts brought out.<br/>         Somebody on the job, <b>ALL THE TIME</b>.<br/>         A square deal for everybody.<br/> <small>(This means YOU)</small></p> <p><b><u>How We Can Get It—</u></b><br/> <small>(For 1900)</small><br/>         Establish a permanent Tariff Commission.<br/>         Make it non-partisan.<br/>         Give it broad powers.<br/>         Give it an ample appropriation.<br/>         Have everybody represented.<br/> <small>(Not beginning 1900)</small><br/>         (The Tariff Commission will be a body of seven men, who will give <b>THEIR</b> <b>HONORABLE</b> <b>TRUST</b> to an orderly and scientific investigation, that shall fully and fairly bring out all the facts relating to the tariff, so that Congress will be able to act with full knowledge of the subject.)</p> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

No. 68

Illustration 68, a reproduction of two pages from an envelope stuffer, shows how crispness is obtained by cutting down the argument to bare bones and arranging it in tabular form.

**MANICURE ARTICLES**

|                                                       |     |                                            |     |
|-------------------------------------------------------|-----|--------------------------------------------|-----|
| Emery boards,<br>1 doz.....                           | 10c | Complete manicure set with<br>buffer ..... | 10c |
| Pocket nail<br>files, in<br>case .....                | 15c | Hair brushes,<br>at .....                  | 49c |
| Tweezers, 5c<br>10c and 25c                           |     | Nail brushes,<br>25c values, 15c           |     |
| Buffer, remov-<br>able chamois .....                  | 19c | Rubber gloves,<br>pair .....               | 25c |
| Gillette razor—<br>pocket style,<br>\$5 value, \$2.98 |     | Hospital cotton,<br>1 lb., 23c             |     |
|                                                       |     | Thermos bottle,<br>1 pt....                | 98c |

---

 No. 69

The above price list, copied from a department store advertisement, shows lack of judgment in arranging matter of this sort in two narrow columns; the same matter set in one column gives us this clearer result:

**Manicure Articles**

|                                                    |     |
|----------------------------------------------------|-----|
| Emery boards, 1 doz.,                              | 10c |
| Pocket nail files, in case,                        | 15c |
| Tweezers, 5c, 10c and 25c                          |     |
| Buffer, removable chamois,                         | 19c |
| Gillette razor, pocket style,<br>\$5 value, \$2.98 |     |
| Complete manicure set with<br>buffer,              | 10c |
| Hair brushes, at,                                  | 49c |
| Nail brushes, 25c values,                          | 15c |
| Rubber gloves, pair,                               | 25c |
| Hospital cotton, 1 lb,                             | 23c |
| Thermos bottle, 1 pt,                              | 98c |

---

 No. 70

**2865K SAFEPACK**

**Paper:** 60-lb Kraft (sulphur free)

**Cloth:** 16 x 8 yarns to the inch

**Weight:** 33 lbs per 100 sq yards

**Quality:** An excellent cloth-back wrap and case-lining.

**In rolls:** 100 lineal yards 36, 40 and 48 inches wide.

---

No. 71

**2865K SAFEPACK**

**Paper:** 60-lb **KRAFT** (sulphur free)

**Cloth:** 16x8 yarns to the inch

**Weight:** 33 lbs per 100 square yards

**Quality:** An excellent **CLOTH-BACK**  
wrap and case-lining

**In rolls:** 100 lineal yards  
36, 40 and 48 inches wide

---

No. 72

Compare 71 and 72. Note how much faster you see the sample number in illustration 72.

Note also how much more clearly each item of information stands out when arranged as in 72. And how the emphasis on **KRAFT** and **CLOTH-BACK** helps to identify this particular sample.

*Side Walls.* A mix of 1-2½-5 has been found to give the best results and these proportions are fast becoming the most generally used. The price per cubic yard ranges from \$7 to \$8.

(Note)—With a mix of 1-2½-5 a four-unit Cinch anchorage will meet the tensile strength of wrought iron bolts.

*Foundations and Piers.* Where bulk rather than strength is of first importance a mix of 1-3-6 will be found satisfactory. The price per cubic yard averages from \$5 to \$7.

(Note)—Not less than a six-unit Cinch anchorage should be used with a mix of 1-3-6, to meet the tensile strength of wrought iron bolts.

---

No. 73

Compare 73 and 74. Note how much more readily the subheads in 74 catch the eye by setting them in hanging indention. Also how the rearrangement of the note in 74 makes it easier to see and how the difference in spacing shows more definitely to which heading it belongs.

Things like this are very important in catalogs that are filed away for reference and must deliver their information at a rapid glance.

***Side Walls.*** A mix of 1-2½-5 has been found to give the best results and these proportions are fast becoming the most generally used. The price per cubic yard ranges from \$7 to \$8.

[NOTE]—With a mix of 1-2½-5 a four-unit Cinch anchorage will meet the tensile strength of wrought iron bolts.

***Foundations and Piers.*** Where bulk rather than strength is of first importance a mix of 1-3-6 will be found satisfactory. The price per cubic yard averages from \$5 to \$7.

[NOTE]—Not less than a six-unit Cinch anchorage should be used with a mix of 1-3-6, to meet the tensile strength of wrought iron bolts.

**Here are two good examples of price list tabulation:**

*For Den Decoration.*

**DOGGEREL DODGERS.** Deliberately designed for den decoration. Humorous animal studies cleverly executed by Albertine Randall Wheelan. Brightly printed in quadri-color, with tints.

Mounted upon brown vellum cards.

**Size, 9½ x 11. Six in set. Boxed net \$1.50**

**Each card, in original envelope** *net* .25

|                                   |            |      |
|-----------------------------------|------------|------|
| Each appropriately framed and en- |            |      |
| closed in box: dull finish        | <i>net</i> | 1.50 |
| polished or gold                  | <i>net</i> | 2.50 |

**1. FOR IT'S ALWAYS FAIR WEATHER WHEN GOOD FELLOWS GET TOGETHER.**  
Three jolly dogs—a very waggish-looking trio.

**2. BUNS AND ROLLS: Food for thought. Funny Bunnies at the Skating-rink.**

## No. 75

**FR. EMERSON FARRAR**

**A corner in Elizabeth's garden. Four flowerets of melody:**

1. Song of the moonflower .50

2. Song of the daffodil .50

3. Song of the night-blooming cereus .60

**4. Song of the jasmine .50**

**WILSON G. SMITH**

**Op. 96. Three pieces:**

1. Allabazza. Petite polka .60

|                           |            |
|---------------------------|------------|
| <b>2. Staccato minuet</b> | <b>.50</b> |
|---------------------------|------------|

**3. Moment musical .75**

**Op. 97, No. 1. Sans-souci. Caprice joyeux .60**

**No. 76**

To do this:

- I. The Call of the Job
- II. Some Allies of Love
- III. Impersonality in Love

will always look better and be easier to follow than to do this:

- I. The Call of the Job
- II. Some Allies of Love
- III. Impersonality in Love

When your text is made up of a number of short paragraphs, each dealing with a separate fact or idea, and each not more than two or three lines in length, it may be arranged to good advantage by setting the first line of the paragraph flush and indenting the succeeding lines. Like this:

Three eighteen-hole courses are augmented this year by the new nine-hole course which will be open for play.

Every facility provided for trap shooting, one of the largest equipments in America being located here, 4,000 acre private shooting preserve.

In this arrangement the first words of the paragraph catch the eye more quickly than if set with the regular paragraph indentation, like this:

Three eighteen-hole courses are augmented this year by the new nine-hole course which will be open for play.

## EXTRACTS AND TESTIMONIAL LETTERS

THERE are a variety of good ways of setting extracts, testimonial letters and other quoted matter which you may want to make a part of the body of your text. Short pieces of matter which are just as important as the text itself, may be set in the same width of line as the text proper; with the same leading between the lines; and with a full blank line at top and bottom to give this inserted matter the necessary distinction. Like this:

“Extracts, letters or documents made a part of the page should be so composed that the reader will discern at a glance that they are not a part of the text proper. When the added matter is of high importance and is made the subject of comment, it may be set in the text type and inclosed in the ordinary marks of quotation.” DE VINNE.

Longer extracts may be set in the same size of type as the text proper, indented one em at each side; with less leading between the lines; and with a blank line top and bottom of the extract. As in the following quotation from DeVinne's *Correct Composition*.

“The old practice of setting extracts or documents in eight or seven-point for the text in twelve-point is not in present favor. The re-

duced size which is proper in the foot-note is not proper at all in the extract, for it cheapens and seriously degrades the workmanship of the page. Authors object to this treatment; they say that the subject-matter of extracts is often as important as that of text-matter, and should have nearly equal prominence. Readers are always better pleased when the printer puts these inserts in a type that is easily readable."

Another good way of setting long extracts if your space is limited, is in one size smaller than the text, indented one em at each side. If for instance the extract is a letter, try to get along without the address and salutation. Usually they are not important and merely clutter the text. Begin the letter with a two line initial, and, if you like, a subhead like this:

**From an Illinois School Teacher**

**S**INCE the receipt of my set I have given the books a very thorough examination. They are beyond my expectations. I have here a collection of the choicest and most elegant gems of thought put into language, not of one person, but of all our representative men of modern times.

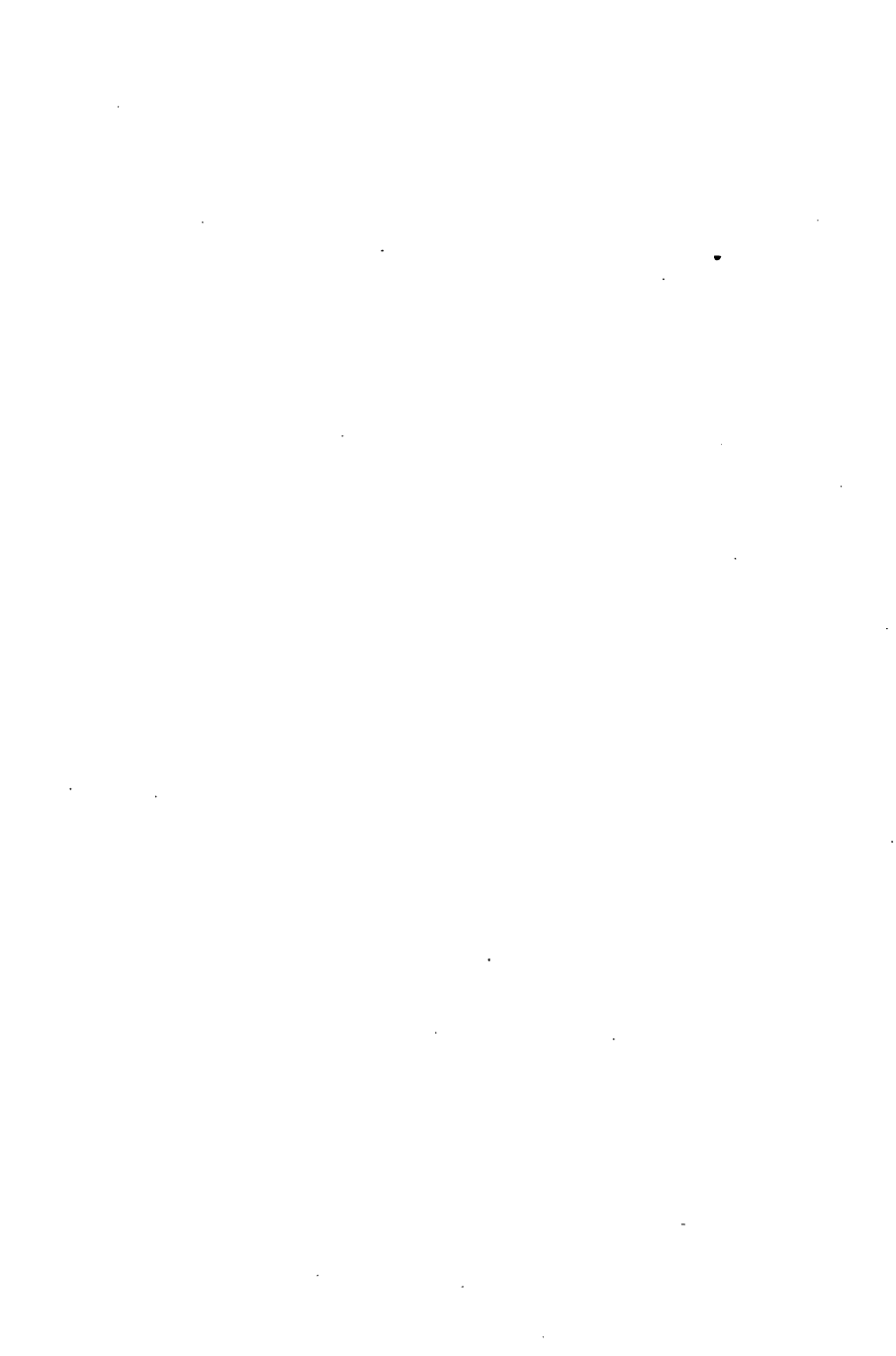
THOS. J. FORDELL

Quotation marks are not needed. The arrangement of this letter is enough different from the body of the text to make it distinct.

*The use of italic for extracts, testimonial letters or long subheads is not often necessary and rarely desirable. Italic is always harder to read than the same size of roman. Particularly when, as in this paragraph, it is set solid.*

Neither is the use of a type bolder than the text to be often recommended for extracts and letters. If your copy is carefully arranged by some one of the methods shown here, it will have all the distinction it needs to set it off from the body of the text.

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BY THE SAME AUTHOR

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